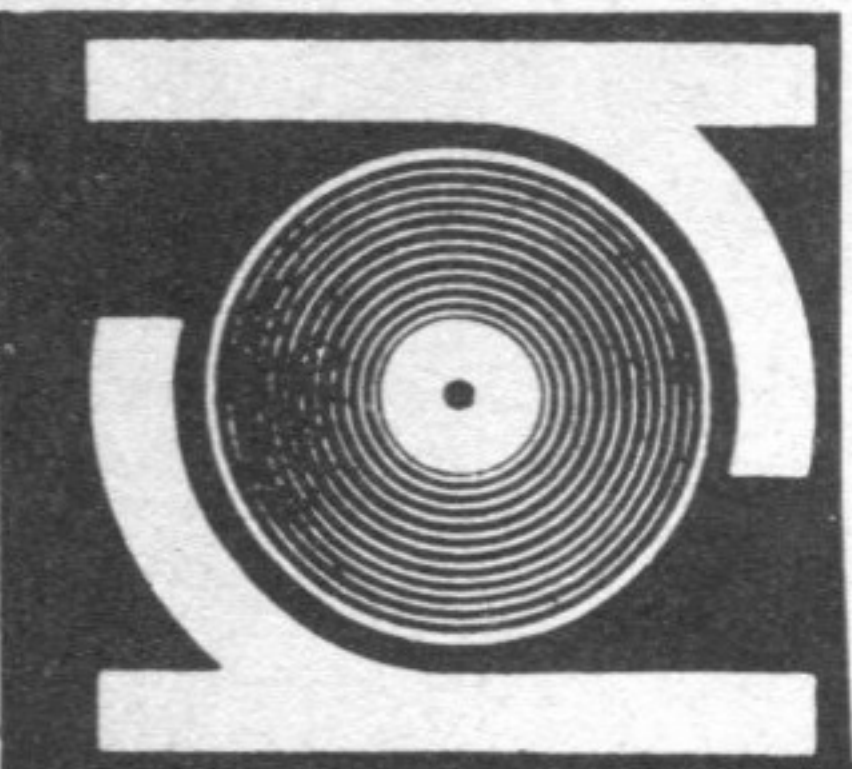


DOUBLE ISSUE
135/136
Nov/Dec 1975
\$1.00



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research**

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

**musi
cassettes**

OTHER CONTENTS

- SMITHSONIAN RECORD LABEL (p.2)
- DIGGIN' THE GROOVES (Davenport)
- PLAZA Matrices (8122 to 8178) (Kendziora) (p.12)
- DISCO-ING IN (Canadian Brunswick) (Blacker) (p.13)
- MUSIC-KLEES SPEAKING (Earl Hines) (Klee) (p.13)
- MEMORABILIA SOURCE SPOTS (pt.4) (W.C.Allen) (p.13)

PATHE MARCONI



**MAURICE
CHEVALIER**
ou 50 ans
d'enregistrements
sonores

1919
son premier
disque

"Oh! Maurice"

1969
sa première
musicassette

"De Ménilmontant
à
Marnes-la-Coquette"

*** EXPLORATORY RESEARCH DISCOGRAPHY on MAURICE CHEVALIER - PATHE/SALABERT (1919-1926)***
compiled by ANTHONY ROTANTE (see page 4)



EDISONIA PROGRESS REPORT: Availability of photographic prints like the FRISCO JAZZ BAND (identification requested!) (photos from Edison National Historic Site) (See page 7)



Dick Toborg's 2 year old niece Lili holds up the latest album by her favorite cowboy while Uncle Dick tries to type up the attached. (see page 15)



Piano Rollography of Adrian Rollini
Michael Montgomery (page 5)



The Smithsonian Collection

A new label devoted to carefully selected reissues of important but rarely heard original recordings—Authentic new renditions of historically valuable American music frequently played on original instruments from the Smithsonian. Each recording comes complete with authoritative and extensive background information and discography.

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In 1928 in Chicago a most important, fruitful and influential collaboration in American music was recorded—that of trumpeter Louis Armstrong and pianist Earl Hines. Here is the recorded documentation of that collaboration, virtually complete from *Chicago Breakdown* through *Tight Like This*, and including four remarkable solo selections by Hines as well.

The price of the 2 LP set is \$9

MUSIC FROM THE AGE OF JEFFERSON

A Bicentennial program of the music President Jefferson enjoyed, performed or patronized. The instruments used in the recording are from the Smithsonian collection. All are typical of those played by Jefferson and his friends and include the one-keyed flute, natural horn, harpsichord, pianoforte. Selections range from sonatas to popular airs of the day. It was researched and directed by James Weaver, Associate Curator of the Div. of Musical Instruments and Albert Fuller, Musical Director of the Aston Magna Foundation for Music.



The record is \$6.50, cassette \$5.50



CLASSIC RAGS AND RAGTIME SONGS

Little-known corners of the history of ragtime, including some previously neglected orchestrations from the Red Back Book; unusual later rags by Eubie Blake and others; and two Scott Joplin songs "Pineapple Rag" and "Real Slow Drag" sung by the Morgan State College Choir. Conducted and with annotations by T. J. Anderson.

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DIGGIN' THE GROOVES BOB DAVENPORT

A pleasant surprise from Monmouth-Evergreen is our "lead" item this issue: ----- When I reviewed Vol. 6 of their Ray Noble/Al Bowlly series I was saddened with the knowledge that this would be the end of this superb effort by Producer Bill Borden. Now, I must face that trauma all over again, because their MES 7070, titled "Ray Noble Encores" carries the note that THIS will be the final release! And you'll notice a variance in the title, because Al Bowlly is only on one side of this LP, and is actually absent on two cuts on this side. But, it's still an exciting release, and it includes that fine 1930 "Evergreen Medley" and that fine Noble arrangement of "Blue Danube".

Also received from the folks at Monmouth Evergreen at the same time was MES 7071, "George Gershwin, An American In London". This LP includes the 1924 London production of Gershwin's "Primrose", and some fine piano by George on several numbers on the second side.

It's interesting to note that MCA has a "Best Of" series out now, in which all the great war horses from the original Decca's are being reborn. In the pop area the release covers Lombardo, Glen Gray, JD, TD, Bob Crosby, Hamp, Gordon Jenkins, Barnet, Les Brown, Woody, Louis Jordan, Freddy Martin, Condon and Shaw. And for you C & W buffs, they also have some fine things to offer, including LP's by Freddie Hart, Webb Pierce, Patsy Cline, Red Foley, Wilburn Bros., Bill Anderson, Bill Monrow, Ernie Tubb, Brenda Lee, Jimmie Davis, Mel Tillis, Bob Wills, Osborne Bros. and Kitty Wells.

A great jazz collation on the Bob Thiele Music label (BBM1-1121), covering a period from 1943-1946 and spot-lighting Ben Webster, Coleman Hawkins and Lester Young, "indeed the big three of classic tenor

saxophone". Buy this one, and you'll be all set for some of the finest jazz of all time!

There's a very interesting item out on Famous Personalities Records (1001) called "An Irving Berlin Tribute". This was a radio broadcast, and I'm afraid I can't give you the date. There is an introduction by Walter Winchell and Ted Husing, and the program includes Ethel Merman, Al Goodman's Orch., Al Jolson, Eddie Cantor, Sophie Tucker, Lew Lehr, Ben Bernie, Brox Sisters, Rudy Vallee, Tommy Dorsey Orch. (with Jack Leonard), Connee Boswell, Guy Lombardo, Lynn Murray Chorus, John Steele, Alice Faye, and Irving Berlin himself. Quite a line up! Both sides run continuously (no band cuts). I had a ball listening to it, and I'm sure you will too.

Coming up next, four new item on the Aircheck label, but I should caution you that it may be possible that these won't be available for purchase as you read of them here in RR. I haven't quite figured out the pattern, but I do know that previously reviewed items weren't available for some time after I told you about them. (One reader is still waiting for one reviewed in Issue #133!)

Let's lead off with Aircheck #8. On one side is Louis Prima, while the other features Jimmie Lunceford; these are both part of that great Cocoa Cola Spotlight of Bands programs, and that feeling of being there is helped by the great enthusiasm expressed by the live audiences.

Aircheck #6 is still another of these Spotlight of Bands shows, and this one features Jimmy Joy on one side, while Charlie Spivak occupies the bandstand on the flip.

Aircheck #12 and #13 both feature Freddie Rich & His Orch. with two 1932 broadcasts called "Friendly Five Footnotes On the Air", which was sponsored by Friendly Five Shoes. I can find no mention of who does the vocals, or the tap dance at the intro. to the program, but it is known that Berigan, the Dorsey's, Eddie Lang and Joe Venuti are in the band, and this alone makes it an intriguing item. Also of interest are some short talks (part of this commercial program) by Casey Jones on the young aviation industry, just starting to get off the ground.

Next, a very interesting item on Totem (1014) featuring the late Cliff Edwards. There are nine selections on each side, including "Mandy", "Sleepy Time Gal", "Walkin' My Baby Back Home", "Who", "Good Little Bad Little You", "For Me and My Gal", etc. -- Unfortunately, my review copy didn't have any information as to the origins of these fine Ukelele Ike numbers, and so I can't pass this information on to you.

Some time ago I received an LP on the Broadway label (104) called "It Sounds Like Bix", prompted by some spectographs that ardent Bix fan Tom McIntosh was able to produce. It should be stated that none of the numbers on this LP have been definitely established as being Bix items as yet, but they may well be. The bands are Pat Dollahan, Biltmore Hotel Orch., Lou Raderman's Pelham Heath Inn Orch., Al Lynch Orch., Roy Carroll's Sands Point Orch., Frankie Trumbauer Orch., The Rollickers, Ed Blossom & His New Englanders, Mason-Dixon Orch. (Trumbauer), Ipana Troubadours, The Knickerbockers, Andrew Aiona Novelty Four, and the Carolina Dandies (Sunny Clapp and His Band of Sunshine). According to my copy, you can write for a free catalog to Box 100, Brighton, Mich. 48116.

Released in memorium by VJ INTERNATIONAL RECORDS is their epitaph series, and it certainly is deserving of note here. Each of these releases is the same in appearance with silver colored jackets and black print, and each has a fine picture of the artist in a black frame. I recently received seven of these for review, and I can honestly say that each one of them is a joy, although varied in audience appeal. The reproduction, for the most part, is good. They certainly are a welcomed addition to the reissue scene, and I'm sorry that space won't permit me to review each one as I'd like; instead, I'll just list the LP Numbers and Artists:

E-4002	DJANGO REINHARDT
E-4003	BUNNY BERIGAN
E-4005	GLEN GRAY
E-4007	WYNTON KELLY
E-4009	RUSS MORGAN
E-4010	ERIC DOLPHY
E-4011-2	DUKE ELLINGTON (Double Set)

(continued on page 6)

Blues RESEARCH

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THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

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106	107	108	109	110	111	112	115
117	118	121	122	123	124	127	128
131	132						
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3

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65 GRAND AVENUE • BROOKLYN, N. Y. 11205

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Francis Salabert

DISQUES A AIGUILLES
Les grands succès actuels

PATHE
SALABERT
RESEARCH



116 Vert Yes sir that's my baby . . . Pathe.
51 Vert Tea for two . . . Pathe.
79 Vert In a garden in Sweden . . . Pathe.
94 Vert Yearning . . . Pathe.
163 Vert What'll I do . . . Pathe.
164 Vert Ukelele lady . . . Pathe.
165 Vert If you knew Suzie . . . Pathe.
166 Vert Manhattan . . . Pathe.
167 Vert Footloose . . . Pathe.
168 Vert Angry . . . Pathe.
169 Vert I'm tired of everything . . . Pathe.
170 Vert Normandie . . . Pathe.
171 Vert Row, row, Rosie . . . Pathe.
172 Vert Who? . . . Pathe.
173 Vert Sweet and low down . . . Pathe.
174 Vert Dinah . . . Pathe.
175 Vert Show me the way . . . Pathe.
176 Vert Valencia . . . Pathe.
177 Vert C'était moi . . . Pathe.
178 Vert Valencia . . . Pathe.
179 Vert Le Fado . . . Pathe.

148 Vert Charleston . . . Pathe.
149 Vert Indian dawn . . . Pathe.
150 Vert New Charleston . . . Pathe.
151 Vert I want to be happy . . . Pathe.
152 Vert I'm gonna Charleston . . . Pathe.
153 Vert Say Arabella . . . Pathe.
154 Vert Charleston baby of mine . . . Pathe.
155 Vert The farmer took another . . . Pathe.
156 Vert Rendez-vous . . . Pathe.
157 Vert In Shadowland . . . Pathe.
158 Vert Savez-vous . . . Pathe.
159 Vert Mon Paris . . . Pathe.
160 Vert Mon Paris . . . Pathe.
161 Vert Je ne suis pas celle . . . Pathe.
162 Vert Savez-vous . . . Pathe.
163 Vert Balance-là . . . Pathe.
164 Vert C'était moi . . . Pathe.
165 Vert C'est merveilleux . . . Pathe.
166 Vert Si fatigué . . . Pathe.
167 Vert On faisait des mots croisés . . . Pathe.
168 Vert Monsieur Baucaire . . . Pathe.
169 Vert Monsieur Baucaire . . . Pathe.
170 Vert Monsieur Baucaire . . . Pathe.

Chaque mois demandez les nouveaux disques FRANCIS SALABERT à votre revendeur.

EN VENTE PARTOUT

EXPLORATORY RESEARCH

Maurice Chevalier on PATHE/SALABERT labels

1919 - 1926

(ANTHONY ROTANTE)

PATHE Cat. #	Title	Mx. #	SALABERT Cat. #	Mx. #
2008	Je M' donne (with Urban)	3412		
	Avec le sourire	3024		
2030	Pour Bien Reussir dans La Chaussure	3410		
	J'ose Pas	3411		
2031	Je M' donne (see 2008)			
	Dans La Vie Faut Pas s'en Faire			
2032	Si J'avais Su (with Mlle. Cocea)	3420		
2057)	Four unknown titles from			
2058)	the 1923 Operette 'La Haut)			
4007	Valentine	200194	134	539
	C'est Merveilleux	200195	135	541
4051	Je ne peux pas vivre sans amour			
	Quand il y'a une Femme			
4081	Si Fatigue		175	
	On Faisait des Mots Croisés		175	
4149	Les Ananas			
	Ce n'est pas Grand			
4150	Bouboule et Moi (w. Georges Milton)			
	Quand les Femmes Sont Vexantes			
4151	Je Glisse		213	87
	La Marche des Bananas		213	87
4181	Si Fatigue (see 4081)			
	Je Veux Que Tout Le Monde			
4182	Ah! Madame Humpa, Humpa, Humpa		22	
			504	
	Si Vous Saviez Comme Je Fais Ca		22	
			504	
4239	Reissue of 4007, q. v.			
4241	Si Fatigue (see 4081, 4181)			
	On Faisait des mots (see 4081)	w. Yvonne Vallee		
4266	Savez-Vous (Planter les Choix)	200322	258	728
	Balance-La	200325	258	729
4284	Chacun Son Truc			
	Reveillez Vous			
4328	Je ne dis pas Non	438	1090	
	Pour Vous Mesdames			
4330	Si vous etes (w. Yvonne Vallee)			
	Quand je suis Chez Toi			
4372	Je N'ose Pas			
	Si Les Femmes Etaient Toutes Fideles			
4375	Dis Moi			
	Et Tout c' qu'on Plait			
4376	L'un dans L'autre			
	Pas Pour Moi			
4397	Ala Fare			
4398L	La Dame du cinema			
	Ah! La Danse			
4400	Jamais En Colere			
	Fantaisie sur Les Petits			

Footnote: Oh! Maurice
(reported to be his first record for Pathe--1919)

MAURICE CHEVALIER
1889 - 1972



Maurice Chevalier -1932

Perhaps no more difficult research project to undertake would be the earliest? known recordings of MAURICE CHEVALIER - his PATHE/SALABERT period from 1919 through 1926. The interweaving and cross coupling of labels (their vertical hill and dale versus their lateral needle-cut recordings) is enough to perplex the most brilliant discographer. Yet ANTHONY ROTANTE, who has retired as dean-emeritus of Rhythm and Blues discography (smiles!), has launched his skills to unravel the mystery surrounding the earliest recorded efforts of Maurice Chevalier. This is his first effort of exploratory research of entertainers of the French Music Hall scene. For an introductory announcement of his intentions see issue 129/130 of RR (November 1974). Since then he has received much help for Brian Rust and Charles Delaunay. Rotante's Pathe/Salabert listings herewith will further enhance and complement with many more titles those listings which appeared in the excellent Chevalier discography in "The Complete Entertainment Discography" book of Brian Rust and Allen Debus, page 138..... On our cover is Maurice proudly exhibiting what is claimed to be his first disc, "Oh! Maurice" made in 1919. From its appearance it looks like a more than 12 inch size Pathe product. On page 138 Rust-Debus list their FIRST known Chevalier effort as "On The Devil You're A Little Devil (Hullo America)" -HMV B-1024, Par PMC 7145--- recorded in Hayes Middlesex England, March 21, 1919. It's their only HMV/Parlophone entry. -Len Kunstadt.

P.S... Our next installment on Chevalier will skip his Hollywood Victors owing to the fact that they are indeed well-documented in the Rust-Debus Entertainment Discography. We'll pick up with the post-Hollywood recordings. - AR

All comments to:
ANTHONY ROTANTE
8106 N W 21 Court
Sunrise FLORIDA
33322 U.S.A.

PATHE Cat. #	Mx #	SALABERT Cat. #	Mx. #
		J' Vous	134 537
		C'était Moi	135 540
		Rugby Marche	214 88
		Ce N'est Pas La Meme Chose	214 89
		Ca Vient ou N vient Pas	224 187
		Dites Moi, M'sieur Chevalier	224 188
		Mon Coeur	438 1087
		Quand On Revient	714 1619
		On Est Plus Leger	713 1620
3553		Sans Avoir L'air D' M' Toucher	
"		Ma Regulaire	
3554		Moi Z-et Elle	715 1613
"		Menagez La	713 1617
3556		Dites Moi, Ma Mere	714 1621
"		Quand Un est Tout Seul	715 1622
3643		S'Wonderful	
"		Mon Petit Tom	

201369-1

PIANO ROLL NOTES



by Michael Montgomery



PIANO ROLLOGRAPHY OF ADRIAN ROLLINI



The late ADRIAN ROLLINI, known to jazz fans and record collectors for his instrumental saxophone work on many recordings beginning in the 1920's, was also a pianist. In fact for a few months during 1920 and early 1921, he recorded some 30 player piano rolls for the Republic and Mel-O-Dee labels. This output probably represents Rollini's earliest recording activity of any kind, and is all the more remarkable because he was only 16 or 17 years old at the time.

I had the privilege of meeting ADAM CARROLL in June 1963 and learned that Carroll knew Rollini and recorded rolls with him. Carroll was a prolific --and superior-- pianist that made hundreds of rolls for many labels during the 1920's, especially for the Ampico label. He was so prolific, in fact, that it became necessary for him to record under a variety of pseudonyms to give the illusion that several artists were doing the bulk of the output on any given company's label during a given month. Names Carroll used included Cal Adams (logically enough), and Victor Lane.

Carroll remembers the first time he heard Rollini play. It was at a hotel in New York City (if my memory serves). A band was playing for dancing. During a set break, a young man proceeded to the piano and played a few solo selections. He then walked to the center of the stage, faced the audience, bowed very formally and announced, "Ladies and Gentlemen, you've been listening to Adrian Rollini."

The majority of Rollini's rolls were issued on the REPUBLIC label (Republic Player Roll Corp., 75th and Broadway, NYC) and included both solos and duets, at least, according to the label credits.

Curiously, Republic roll serial numbers all end in either an 8 or a 6. A numerical sequence of issued rolls would thus be:

37218
37318
37418
37518

37618, and so on. The Republic

monthly bulletins were prepared, printed and mailed (probably four to six weeks after the rolls were actually recorded) to the various music trade magazines that existed in those days and which were sent to music dealers throughout the country. The trade publications reprinted, as space permitted, the monthly bulletins of the major roll companies because it was good for the industry. Today, these magazines, rare as they are, are an invaluable source of research information. Although they were published weekly, the monthly roll bulletins appear only in every fourth issue, for the most part. Dates shown below in parentheses () are the publication dates of various issues of the MUSIC TRADE INDICATOR (MTI) which are on file in the New York Public Library, Music and Performing Arts Division, Lincoln Center, NYC. The EARLIEST Rollini rolls appear in the Republic bulletin for JULY 1920. ROLLS WITH AN ASTERISK (*) ARE IN THE COLLECTION OF MICHAEL MONTGOMERY. Additions and corrections are welcome and should be sent to me at 18315 Santa Barbara, Detroit, Michigan 48221 USA.

2/26/68

*To Mike,
Jim reminded
of my old buddy,
Adrian Rollini
when I heard
this recording.*

SONG
50
DANCE
90

Footnote from Mike...
Much to my surprise I just recently discovered that ADAM CARROLL on June 26, 1963 AUTOGRAPHED the front leader (reproduced above) of THE JAZZ DANCE REPERTOIRE:
"To Mike,
I'm reminded of my old buddy, Adrian Rollini when I hear this recording.
Sincerely,
Adam Carroll"

JULY 1920 (MTI 6/26/20)

- * Republic 43618 THE JAZZ DANCE REPERTOIRE (Brooks) Jazz Fox Trot c.1920
Played by Adam Carroll and Adrian Rollini
- * Republic 44218 WHAT CHA GONNA DO WHEN THERE AIN'T NO JAZZ (Wendling)
Rag Fox-Trot c. 1920
Played by Adrian Rollini
- Republic 44618 WAY DOWN BARCELONA WAY (Jentes) Syncopated Waltz
Played by Victor Lane and Adrian Rollini

AUGUST 1920 (MTI 7/31/20)

- Republic --- BEAUTIFUL STARS ABOVE (Fuzy) Waltz
Played by Adrian Rollini and Victor Lane
- Republic --- DON'T TAKE AWAY THOSE BLUES (McKiernan) Blue Fox-Trot
Played by Adrian Rollini

SEPTEMBER 1920 (MTI 8/28/20)

- Republic 47918 DREAMING BLUES (Baker) Blue Fox Trot
Played by Adrian Rollini
- Republic 48718 YOU'RE THE ONLY GIRL THAT MADE ME CRY (Fischer) Fox Trot
Played by Adrian Rollini

Republic 48918 YO SAN (Hazard) Oriental Fox Trot
Played by J. Milton Delcamp and Adam Carroll

Note: this roll is listed because the Deluxe Roll Company, apparent successors to Republic, issued a roll of the same tune, date unknown, as follows:

- * Deluxe B-6014 YO SAN (Hazard) Oriental Fox Trot
Played by Adrian Rollini

Until the YO SAN roll on Republic is found and can be compared to the one credited to Rollini, we can't be sure if the performances are identical or not. However, a few months later, Deluxe issued some of the rolls Rollini cut for Republic, as will be seen.

(ADRIAN ROLLINI ROLLOGRAPHY(contd))

OCTOBER 1920 (MTI 9/25/20)

- * Republic 49626 I TOLD YOU SO (Brown) Fox Trot c. 1920
Played by Adrian Rollini
- * Republic 50326 THE PEACOCK WALK (Conrad) Fox Trot c. 1920
Played by J. Milton Delcamp and Adrian Rollini
- Republic 50526 WAITIN' FOR ME (Pincard) (sic) Fox Trot
Played by Adrian Rollini
- Republic 50626 PRETTY KITTY KELLY (Harris) Waltz Song
Played by Adam Carroll and Adrian Rollini
- Republic 50908 TRIPOLI (Henry) Syncopated Waltz c. 1920
Played by Adrian Rollini Assisted by C. A.
(instrumental roll -- no words)

NOVEMBER 1920 (MTI 10-30-20)

- * Republic 52526 TRIPOLI (Henry) Syncopated Waltz c. 1920
Played by Adrian Rollini, Assisted by C.A.
(prob. Cal Adams)
- Republic 52726 IT'S THE WAY YOU DO IT (Gottler) Fox Trot
Played by Adam Carroll and Adrian Rollini
- Republic 52826 OH GEE! SAY GEE! (Von Tilzer) Fox Trot
Played by Adrian Rollini

DECEMBER 1920 (MTI 11/27/20)

- * Republic 53528 BROADWAY BLUES (Morgan) Fox Trot c. 1920
Played by Adrian Rollini
- * Republic 53628 THE HULA BLUES (Noble) One Step c. 1920
Played by Adrian Rollini
- Republic 54028 IN THE DUSK (Grey) Fox Trot
Played by Adam Carroll and Adrian Rollini
- * Republic 54428 SINGING THE BLUES ('Till My Daddy Comes Home)
Fox Trot (Conrad)
Played by Adrian Rollini

JANUARY 1921 (MTI 12/25/20)

- Republic 55528 NIGHTINGALE (Rose) Fox Trot
Played by Adam Carroll and Adrian Rollini
- Republic 55928 DOLLY, I LOVE YOU (Arden) Fox Trot
Played by Adrian Rollini and Adam Carroll
- Republic 56328 JUNE (I Love But You) (Hickman) Fox Trot
Played by Adrian Rollini and Victor Lane
- * Republic 56928 I'VE GOT THE BLUES FOR MY KENTUCKY HOME (Gaskill)
Blue Fox-Trot c. 1920
Played by Adrian Rollini

FEBRUARY 1921 (MTI 1/29/21)

- Republic 57328 ISLE OF PARADISE (Earl) Hawaiian Waltz
Played by Adam Carroll and Adrian Rollini
- Republic 57428 NO WONDER I'M BLUE (Ahlert) Fox Trot
Played by Adrian Rollini
- * Republic 57628 WITH THE COMING OF TOMORROW (Creamer & Layton)
Played by Adam Carroll and Adrian Rollini c. 1920
Ballad Fox Trot

(continued on page 7)

DIGGIN' THE GROOVES cont'd

Also received recently an interesting package of six LP's from Golden Era, and some of the artists featured here haven't been seen on the reissue scene much, if at all, and some not in a swing or jazz presentation:

GE-15008 is a 1945 show case featuring Sonny Dunham & His Orch. in some fine big band swing, as is GE-15005 featuring Jerry Wald & His Orch., and this is one of the few that features a few vocals. (Bill Raymond, Betty Bonney and Ginny Powell). GE-15010 is a fine set by the late Henry Busse, and this one, as I recall, has one vocal number by Phil Carey.

On LP-126 (this is the sounds of swing series) Artie Shaw & His Orch. are featured in "The Broadcast Years". Tony Pastor and Helen Forrest are heard vocally, and some of the great sidemen in the Band are Tony, Les Jenkins, Georgia Auld, Sid Weiss, Al Avola, Chuck Peterson, and the Swingin' Buddy Rich.

On GE-15006 Artie Shaw is heard again in an LP called "The Clarinet Playing Leaders", but in this one he shares the LP with the band of Tommy Reynolds. No vocals on these two sides, just some fine instrumental swing!

The last item in this series is GE-15007, and once again it's a divided album: One side features the driving band of Gene Krupa, and each one of the six bands heard here move! --the flip of this LP features the swingy side of Vaughn Monroe; no big-voiced vocals here by Vaughn, just some pretty solid swing, which many have forgotten this band could play. -- By the way, there is a familiar name on guitar in this band: Bucky Pizzereilli.

Columbia Records continues with their fine release program with some more interesting items I'd like to share with you:

PC 33488 is the only single LP in the pile I have here, and it isn't even a reissue of old things, but I feel certain you'd like to know about an LP featuring one of the great female band singers from the big band days. This is the wonderful and exciting Helen Humes, featured here in a new recording with the Ellis Larkin All-Stars.

Our next Columbia Item is KG 33333, a double set, and this time some RECENT nostalgia from the late 60's. (Don't laugh! --there are a lot of collector's of the 50's and the 60's around now). This is a Chicago group called The Buckingham, and while they perhaps didn't quite reach the pinnacles that other rock groups reached, they did have a fine sound.

KG 33390 is another two-LP set called "Rock On", the title of the book by Norm N. Nite, who wrote the jacket notes. This one is a potpourri, and I question the inclusion of people like the Four Lads, Don Cherry, Johnny Mathis, Brothers Four, Percy Faith, Terry Gilkyson, Guy Mitchell, Marty Robbins, Jimmy Dean, Bobby Vinton, The Jamies, Stonewall Jackson, Frankie Laine and Roy Hamilton in a rock set. Really the only ones who qualify are Little Joe and The Thrillers, Dion and Tony Orlando (doing his early hit "Bless You"). -- But, no matter, it's a fine memory set with some big hits from that era of the 50's.

PG 33405 gets us down to some serious business from a period more in my era, at least. This one's called "Solid Gold Hits" and it features the Benny Goodman band of the 40's. All of the numbers in this 2-LP set are swingy instrumentals with the exception of "My Little Cousin" sung by Peggy Lee and "Idaho" sung by Dick Haymes. Another fine addition for BG Collectors.

Lastly there is PG33423, another 2-LP set. This one features the great piano artistry of Erroll Garner. All of these items, however, are not really Early Garner, but rather from the early and mid-50's. It's an interesting period in the career of Erroll, and I think he sounds just super!

Well, that about wraps things up for Issue 135. -- If any of our readers are in the Santa Rosa, Calif. area, I'd like to invite you to tune into K P L S (1150 am) on Sunday, Dec. 7th, when my "1150 Nostalgia Lane" will be celebrating its birthday. One year old on that day, and I have a special six hour show all planned.

Any comments or questions on items in "Diggin the Grooves" should be addressed to me at my current address: P.O. Box 3537, San Rafael, Ca. 94902.

Have a nice day and may all your music be "oldies but goodies"!

FEBRUARY 1921 (cont.)

Republic 58028

IN THE HEART OF DEAR OLD ITALY (Glogau) Waltz Song
Played by Adrian Rollini

Fox Trot

* Republic 58828

BECKY FROM BABYLON (The Passing Show) (Silver)
Played by Adrian Rollini c. 1920

FEBRUARY 1921 (MTJ 2/5/21)

The Deluxe Company issued the following rolls by Rollini which were most likely based on Republic masters of the same titles already listed (serial nos. not shown):

JUNE (I Love But You) (Hickman) Fox Trot

Ballad Fox Trot

WITH THE COMING OF TOMORROW (Creamer & Layton)

(Conrad) Fox Trot

SINGING THE BLUES ('Till My Daddy Comes Home)

MARCH 1921

* Mel-O-Dee 4285

TWO SWEET LIPS (Ager) Fox Trot Key G
Played by Adrian Rollini

(Meyer)

* Mel-O-Dee 4301

HAPPINESS (I Find My Happiness Dear With You)
Fox Trot Key G
Played by Adrian Rollini

Note: no Rollini rolls appear in the March 1921 Republic bulletin or bulletins of any other roll companies from this point forward in time.

Michael Montgomery

EDISONIA

Ray Wile

The first Edisonia column appeared in the initial effort of Bob Colton and Len Kunstadt and then appeared quite regularly until several years ago. The non-appearance has been the result of several large scale projects that I have been involved with. The first included the production of a full-scale catalog of Edison Diamond Discs. The project was completed by 1971 and has been amplified since that time. With a publisher it may eventually see the light of day. The second project was more ambitious and consisted of an effort to see if a full-scale industry history were possible. At first the project was to be limited to the Edison experience but it soon became evident that wider history was feasible. At the present I own photocopies of over twelve feet of documents and the amount is steadily increasing. Much of the material is in the form of court records but there is still much that is missing. If any of our readers are familiar with any court cases I would be happy to know of them. I am particularly anxious to obtain copies of lawyers' briefs since the briefs for opposing sides often give a guide to the elements that should be emphasized in each case. Several collector friends have been more than helpful and much new documentation has come through their efforts.

One publication has already appeared as a result: the Introduction to the reprint of the PROCEEDINGS OF THE 1890 CONVENTION OF LOCAL PHONOGRAPH COMPANIES. As reprints go this book, issued by the Country Music Foundation Press of 700 16th Ave. South, Nashville, Tenn. 37203 is a steal at \$6.95 plus 25¢ postage. It has been printed in a relatively small edition. A second publication will involve the history of the first phonograph company and will have supporting documents. This will be issued by the Antique Phonograph Monthly. The publication, as was the case with the 1890 Convention introduction, utilized entirely new documentary materials and supplies new light on the history of the phonograph. Also partially explained is Edison's apparent abandonment of his invention in 1879 and the decline of the first company.

EDISON PHOTOGRAPH SETS. Several exciting projects have been afoot at the Edison National Historic Site. Recently the Site sales desk issued a series of seven phonograph advertising posters from 1902-03. The color work was superb and the posters at \$1.00 each represented some of the least expensive poster work that I have seen. For their historic and esthetic value the group is unbeatable.

There has been a growing demand for photographs of artists that the people at the Site could not assist with except on the limited scale of providing some relatively common early photographic prints at \$1.00 apiece. These included such photos as a reproduction of the 1878 Brady photo with the early tinfoil machine and the photo taken after the continuous work on the 1887-88 machine. In order to meet some of the demand for collector oriented photographs the Sales Section has put together an even greater value: a series of fourteen 8x10 photographs of Edison talent. The range covers both popular and classical artists: 1) Ernest L. Stevens Trio, 2) Douglas Stanbury, Gladys Rice & Nat Shilkret (1931), 3) Unidentified Orchestra (illustrated in this issue), 4) Roth Quartet 5) Dann Trio 6) Philharmonic String Quartet 7) Vess Ossman Band 8) Guido Ciccolini 9) Carolina Lazzari 10) Moriz Rosenthal 11) Edison Recording Department employees 12) Harold Lyman tone test 13) Frisco Jazz Band 14) Happiness Boys (Jones and Hare). The set is a steal at \$5.00 plus 50¢ postage. The 8x10 prints are sparkling clear. Address your inquiries to the Sales Desk, The Edison National Historic Site, P. O. Box 126, Orange, N.J. 07051. A great deal of imagination is going into the sales program and collectors should support such an effort to make meaningful historical material available. Any excess that may result from the sales program is utilized by the Eastern National Parks and Monuments Association for projects involving the various Sites. The Edison Site has already benefited from this. NOW, who is the mysterious orchestra pictured on the left??



(photo courtesy of Dept. Of Interior, National Park Service,
Edison National Historic Site)

69,000's

Ten inch London masters from around August, 1917 to August, 1920, according to Brian Rust. Among them is "From the Battlefields of France", recorded in March, 1918 in France by General Pershing (mx. 69333) and issued in the U.S. on Nation's Forum. George Blacker also reports a field recording by Marshall Joffre (mx. 69331) in this series, and there are many more prosaic British recordings by artists such as Fred Duprez, Clara Butt, etc., many released in the U.S. An interesting sidelight are four "test" sides by the Haydn Quartet (sic) on mx. 69338-41. Jim Walsh assures me that this is no relation to the Haydn Quartet of early Victor fame, however, but is an English chamber group.

70,000's

Rust states that the 70,000's were Paris recordings contemporary with the British 69,000's, however the only example still in the Columbia files is an operatic aria by Nino Piccaluga labelled "London".

72,000's

Unknown European studio--probably Paris or Milan--according to Rust. Hungarian and Italian titles, released ca. 1923, have been reported.

73,000's

Last British 10" masters prior to adoption of "A" matrix prefixes in 1923. Known range used: 73000-73424.

74,000's-76,000's

These blocks were reserved for English Columbia's 12" recordings from 1916 to 1923, and are a continuation of the 6000's. For some reason recording did not proceed in a logical, numerical sequence, but jumped back and forth in several large blocks. The reader will note that the dates, if rearranged chronologically, cover the entire period from Oct. 1916 to June 1923, however. So far as numbers are concerned, only 74400-74999 is not accounted for, and this must have been reserved for something, to have been so awkwardly skipped. I am indebted to Brian Rust for sorting out this crazy quilt.

Order in which used	In numerical order	Recording dates
3	74041-74400	Apr. 1920-Sept. 1921
4	75000-75250	Sept. 1921-Jan. 1923
1	75251-75499	Oct. 1916-Mar. 1917
	75500-75850	"Allocated to Italy or some other European nation."
2	75851-76850	Mar. 1917-Apr. 1920
5	76851-76999	Jan. 1923-June 1923

In June 1923 the series was replaced by the AX-prefix series.

82,000's

All known examples are 10" Spanish language items, ca. 1917-1920.

83,000's

Appears to consist of 12" Spanish titles recorded between 1919 and 1931, although the known range used is only 83025-(W)83128. Apparently there weren't very many 12" Spanish language discs.

84,000-89,000's

Columbia appears to have discontinued most of its scattered foreign series around 1917, and made this the principal 10" series for all foreign languages except Spanish. Scandanavian, Polish, Serbian, Russian and Yiddish titles have been reported, and there were probably others.

90,000's

Educational records, which previously were included in the general U.S. matrix series, were given their own series in 1918. There weren't many educational recordings, however, and only 90000-90299 (10") and 90500-90635 (12") appear to have been used.

91,000's

Evidently this split series of specials and personals (10" up to 91500, 12" above that) was used concurrently with the 62's to 64's in the late teens and early twenties. If there was a differentiation in function, it is not apparent. Among the more interesting items are the following:

10" matrix

91115	Feb. 11, 1920	"Dreamy Orient", Paul Specht, f.t.
91116	Feb. 13, 1920	"Wishing Land", Paul Specht, waltz These appear to predate Specht's earliest commercial recordings.
91308	Mar. 31, 1922	"Japanese Sunset", H.P. Valle (sic), Orono, Maine. This was of course Rudy Vallee, then a freshman at the University of Maine (at Orono), who came to N.Y. during a school vacation to visit his idol Rudy Wiedoeft and make a personal recording. The incident is recounted in Vallee's books, <u>My Time Is Your Time</u> and <u>Vagabond Dreams Come True</u> .
91326	Aug. 19, 1922	"Where Did You Get That Hat?", Frank Crumit, piano acc., Frank Banta. (Hershberg & Co., 339 5th Ave). Perhaps a special record for a hat maker?
91458	Mar. 17, 1924	"Liza Lady" (Plantation) by the Scrap Iron Four (Lawrenceville School Glee Club, 1924). There are lots of private recordings like this one.

(91,000's cont.)

10" matrix

91460-67 March 1924

91468 Apr. 5, 1924*
91469 Apr. 5, 1924*

Series on "Wisdom", "Joy", etc., for the Right Thinking Record Company of Spokane, Washington.

"(a) Love For a Day, (b) Rockabye Baby Blues" "Mother Eve"
Both of these sides are by the Dartmouth Jazz Band, Dartmouth College, Hanover, N.H. The second is noted as "taken from Dartmouth show". (*Date unclear; may be April 7 & 8, respectively).

91470 Apr. 9, 1924

91471 Apr. 8, 1924

"Somebody Loves You After All, intro: 'My Fair Lady'"
"Linger Awhile, intro: 'Stack o' Lee Blues'"
Both by the Society Syncopators of Hotchkiss, Lakeville, Conn.

91472 May 5, 1924*
91473 May 5, 1924*
91475 May 13, 1924*
91476 May 13, 1924*

"Sea of Dreams"
"Ships That Pass In the Night", f.t.
"Join The Navy", one step
"Pirate Gold", f.t.
These four are by the Princeton Triangle Club Jazz Band (mx. 91474 not by them). Sorry, no personnel given in the files. See RR-129/30, page 4. (*Dates unclear; may be one day later in each case).

12" matrix

91510 Feb. 13, 1919

Senator Towne - talking. For R&T Talking Picture Co., 1600 Broadway, New York City. Anyone ever heard of this outfit?

91583 May 6, 1925

First of a long series made at the Western Electric Labs. From here on, all sides are electrically recorded and are prefixed "W".

91790 Oct. 16, 1929
91791 Oct. 18, 1929

"Moonlight and Roses"
"Southern Melodies"
Both are by Paul Whiteman and His Orch., and both are marked "personal record for Mr. Whiteman". Although not noted, Bing Crosby sings the vocal refrain on "Southern Melodies" and may be in the chorus on "Moonlight and Roses", making these two of his rarest recordings. Two takes were made of each, and all are marked "OK". For an interesting write-up on "Melodies" (also known as "Southern Medley") see Bing magazine, Sept. 1973 (p. 48).

91930-41 Sept. 1930

Electrical transcriptions for the Columbia Tele-Focal radio program, which used dubbed masters by Paul Whiteman, Ben Selvin, and other leading Columbia artists.

91999 Jan. 20, 1931

Radio program for National Association of Macaroni Manufacturers. Many radio transcriptions appear in this series.

93,000-97,000's

Ten inch Spanish language items from the 1920's, probably a continuation of the 82's. At least some of these may have been recorded abroad, e.g. an address by the President of the Philippine Senate issued on Columbia 3194-X (mx. 96056). For some reason the 94,000's were skipped. That series was used for something, as parts do exist in the Columbia vaults, but their contents are unknown and no copies have been reported.

COLUMBIA MATRIX DATING CHART

The matrix dating chart which follows shows the year in which any regular domestic series Columbia master was first recorded (high numbered takes may of course have been made later). Primary source of data has been the Columbia files, supplemented by my own collection of records and reference materials. Most masters from later years can be dated with precision, although due to a peculiarity in the files the dates given there are sometimes one day off. However recordings made prior to 1910 are more difficult to date, because the files do not go back that far. The cut off numbers given here for those early years are approximate, as indicated by the "circa", and have been interpolated from release dates and those few recording dates which are known (c.f. Brian Rust's Entertainment Discography and Jazz Records).

The "Ten Inch" heading is used for convenience, although this series included 7" discs until about 1905, plus a very few 12" and 14" discs between 1904-1906.

The highest number identified in the 10" 152,000's is mx. W152772, from 1934 (the "W" stands for the Western Electric recording process). After that Columbia converted to prefixed master numbers, e.g. the CO-15500's. After the highest 12" number shown here (1931) Columbia apparently discontinued most 12" recording activity in the U.S. and began relying on imported 12" masters (with foreign matrix numbers) instead.

COLUMBIA MATRIX DATING CHART
Recording Dates For General U.S. Series
Compiled by Tim Brooks

	TEN INCH		TWELVE INCH	
	from	to	from	to
1901	1 - ?			
1902	? -	c.1100		
1903	c.1100 -	c.1720		
1904	c.1720 -	c.3070		
1905	c.3070 -	c.3360		
1906	c.3360 -	c.3590	30,000 -	c.30,080
1907	c.3590 -	c.3800	c.30,080 -	c.30,130
1908	c.3800 -	c.4000	c.30,130 -	c.30,205
1909	c.4000 -	c.4275	c.30,205 -	c.30,330
1910	c.4275 -	4999	c.30,330 -	30,620
	19,100 -	19,179		
1911	19,180 -	19,703	30,621 -	c.30,930
1912	19,704 -	19,999	c.30,930 -	30,999
	38,100 -	38,524	36,300 -	c.36,530
1913	38,525 -	39,169	c.36,530 -	c.36,850
1914	39,170 -	39,717	c.36,850 -	37,119
1915	39,718 -	39,999	37,120 -	37,498
	45,500 -	46,310	48,500 -	48,534
1916	46,311 -	47,259	48,535 -	49,052
1917	47,260 -	47,499	49,052 -	49,294
	77,000 -	77,604		
1918	77,605 -	78,236	49,295 -	49,566
1919	78,237 -	78,905	49,567 -	c.49,730
1920	78,906 -	79,617	c.49,730 -	c.49,920
1921	79,618 -	80,126	c.49,920 -	49,999
			98,000 -	98,005
1922	80,127 -	80,754	98,006 -	98,051
1923	80,755 -	81,445	98,052 -	98,114
1924	81,446 -	81,999	98,115 -	98,162
	140,000 -	140,219		
1925	140,220 -	W141,451	W98,163 -	W98,200
1926	W141,452 -	W143,240	W98,201 -	W98,306
1927	W143,241 -	W145,458	W98,307 -	W98,421
1928	W145,459 -	W147,739	W98,422 -	W98,612
1929	W147,740 -	W149,727	W98,613 -	W98,676
1930	W149,728 -	W151,134	W98,677 -	W98,724
1931	W151,135 -	W152,058	W98,725 -	W98,750
1932	W152,059 -	W152,340		
1933	W152,341 -	W152,665		
1934	W152,666 -	?		

About the compiler:*****

TIM BROOKS began collecting as a college student in the early 1960's, when he produced an old records program for a local New Hampshire radio station (he also did a rock d.j. show on the same station). Despite the response to the old records program, he became interested in the early days of recording and began collecting first 78's, then cylinders, and later catalogs and other printed material. In the early 1970's he began writing for various collectors' magazines, and is currently working on major projects regarding both Victor and Columbia. In "real" life, Tim graduated from Dartmouth and Syracuse University, is a television research specialist, and is currently Manager of Nighttime Program Research (i.e., Nielsen ratings) for NBC-TV in New York. He is single, and lives not too quietly in Jackson Heights, N.Y.

COLUMBIA
ACOUSTIC
MATRIX
SERIES **19100**

We have to thank Tim Brooks for his excellent candid probe into the complicated matrices series that made up the acoustic recording period of Columbia Records. We hope that he will indeed honor us with more of his timely research.

As an adjunct companion to his valuable research study we have gone to our files and will begin herewith a trial installment of the very beginning of the 10" Columbia acoustic 19100 matrix series (see Tim's matrix dating chart), which runs in consecutive order with recording dates and catalog numbers supplied. These listings, and they are the originals, were supplied to us and about a dozen other interested research parties several years ago by the then-ace Columbia Record archivist, HELENE CHMURA, who we mentioned in the first installment of Tim's research in issue 133. We had the pleasure to meet with Helene and her dilligent staff in Bridgeport Conn. Regarding the dates given for the 19100 series! Some may be exact -but it would be safe to employ the word approximate for the majority. We chose this 19100 series owing to its unusual mixture of various ethnic foreign tongue entries with American language recordings. We would like our readers to come forth with commentary regarding this trial listing. There is no doubt that Tim Brooks' fine study will further enhance the science of discography with major emphasis into the examination of matrices numbers.

-Ed. Len Kunstadt..

P.S.. Those entries in the following listing which do not give catalog numbers are 'presumed' to be either unissued, rejected or their catalog number has never been located.

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19100	A 948	November 4, 1910	MEDLEY OF JIGS & REELS #2 GEO. STELL (Violin Solo)
19101		November 10, 1910	A SUMMER NIGHT MISS MAY WALTERS
19102	A 985	November 10, 1910	LITTLE BOY BLUE MISS MAY WALTERS
19103	A 958	November 10, 1910	WINTER SONG COLUMBIA QUARTETTE
19104	A 866	November 11, 1910	KENTUCKY BABE COLUMBIA QUARTETTE
19105	A 950	November 11, 1910	KATISHA SONG from MIKADO MISS MERLE TILLOTSON
19106	A 949	November 11, 1910	AFTERWARDS MISS INEZ BARBOUR
19107	E 695	November 14, 1910	NASIEL SOM SIV SIROM POLI MICHOEL MACECOK
19108	E 692	November 14, 1910	NESEDAJ, SLAVICEK MICHOEL MACECOK
19109	E 689	November 14, 1910	HEJ, UZ SOM VSETKO PREPIL MICHOEL MACECOK
19110	E 685	November 14, 1910	LASKA, BOZE, LASKA MICHOEL MACECOK
19111	E 686	November 14, 1910	DIEVCA, DIEVCA MICHOEL MACECOK
19112	E 693	November 14, 1910	VEJE VETOR PO DOLINE MICHOEL MACECOK
19113	E 691	November 14, 1910	KUKILJENKA KUKA MICHOEL MACECOK
19114	E 687	November 14, 1910	SOKOLICKU SOKOL MICHOEL MACECOK
19115	E 690	November 15, 1910	HORY, HORY ZELENE MICHOEL MACECOK
19116	E 694	November 15, 1910	VZAL BYCH RA DIEVCATKO MICHOEL MACECOK
19117	E 688	November 15, 1910	PRI PRESPORKU NA DUMAJI MICHOEL MACECOK
19118	E 684	November 15, 1910	A JA SOM Z ORAVY DEBNAR MICHOEL MACECOK
19119		November 15, 1910	DEAR HEART CLIFFORD WILEY
19120		November 15, 1910	WHEN LOVE IS KIND CLIFFORD WILEY
19121	A 973	November 16, 1910	MEDLEY OF CANADIAN AIRS-Part 1 PRINCE'S MILITARY BAND
19122	A 973	November 16, 1910	MEDLEY OF CANADIAN AIRS-Part 2 PRINCE'S MILITARY BAND
19123	A 974	November 16, 1910	LAND OF THE MAPLE - March PRINCE'S MILITARY BAND

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19124	A 974	November 16, 1910	RULE BRITANNIA PRINCE'S MILITARY BAND	19159	E 710	December 12, 1910	INGALILL JUHO KOSKELO
19125	Rej.	November 16, 1910	HIMNO DE LA REPUBLICA DE GUATEMALA BANDA ESPANOLA	19160	E 711	December 12, 1910	SPINDELEN JUHO KOSKELO
19126	A 966	November 21, 1910	COME, JOSEPHINE IN MY FLYING MACHINE HARRY TALLY	19161		December 15, 1910	HIMNO NACIONAL DE COLOMBIA BANDA ESPANOLA
19127	A 964	November 21, 1910	DREAMS, JUST DREAMS REED MILLER	19162		December 15, 1910	HIMNO NACIONAL DE PANAMA BANDA ESPANOLA
19128		November 22, 1910	DIPUCK SATYABALA DEVI	19163		December 15, 1910	HIMNO NACIONAL DE ECUADOR BANDA ESPANOLA
19129		November 23, 1910	SAM-VEDA SATYABALA DEVI	19164		December 15, 1910	AL ORIENTE PASO DE VENCEDORES BANDA ESPANOLA
19130		November 23, 1910	- - - SATYABALA DEVI	19165		December 15, 1910	UN VIAJE EN EL MAR BANDA ESPANOLA
19131		November 29, 1910	THE SAILOR'S CHORUS BRUNSWICK QUARTETTE	19166	A 981	December 16, 1910	DREAMING REED MILLER
19132	A 1047	November 29, 1910	SALLY BRUNSWICK QUARTETTE	19167		December 16, 1910	WHAT'S YOUR HURRY, BIRDIE MISS GRACE LA RUE
19133	A 969	November 29, 1910	I LOVE THE NAME OF MARY MR. WILL OAKLAND	19168	A 979	December 16, 1910	CRADLED IN THINE ARMS MISS MIRIAM CLARK
19134	A 969	November 29, 1910	THE LONGEST WAY ROUND IS THE SWEETEST WAY MR. WILL OAKLAND	19169		December 21, 1910	DET GINGO TVA FLICKER I ROSENDELUND JUHO KOSKELO
19135	A 967	November 30, 1910	CYRUS PIPPIN'S WEDDING DAY BYRON G. HARLAN	19170	E 712	December 21, 1910	TUNLAN TEI JUHO KOSKELO
19136	A 967	November 30, 1910	THE JINGLE OF JUNGLE JOE COLLINS & HARLAN	19171	A 977	December 22, 1910	SINCE I FELL IN LOVE WITH MARY WALTER VAN BRUNT
19137	A 964	November 30, 1910	DON'T YOU MIND IT HONEY HENRY BURR	19172	A 972	December 27, 1910	TICKLED TO DEATH PRINCE'S BAND
19138		December 1, 1910	PATRIA, RECITACION LEOPOLDO LOPEZ	19173	A 975	December 27, 1910	I NEVER KNEW TILL NOW HENRY BURR
19139		December 1, 1910	"AL CERROE ANCON" CANCION PANAMENA M. GIOVACCHINI	19174	A 976	December 28, 1910	WE'VE KEPT THE GOLDEN RULE MISS ADA JONES
19140	A 968	December 1, 1910	SONG WITHOUT WORDS CHARLES SCHUETZE (Harp)	19175	A 983	December 28, 1910	7th REGIMENT (GRAY JACKETS) MARCH PRINCE'S BAND
19141	A 968 A-3010	December 1, 1910	LOVE'S OLD SWEET SONG MESSRS. STELL, RICHARD & SCHUETZ	19176	A 971	December 30, 1910	WHAT A GATHERING HARRISON & ANTHONY
19142	A 970	December 2, 1910	WINTER COLUMBIA QUARTETTE	19177	E 713	December 30, 1910	BLAND FJELLEN JUHO KOSKELO
19143		December 2, 1910	HIMNO NACIONAL DE LA REPUBLICA DE PANAMA TRIO ESPANOL	19178	A 980	December 30, 1910	GOOD NIGHT BELOVED GOOD NIGHT WILL OAKLAND
19144		December 2, 1910	BOLERO ESPANOL EMILIA VERGERI Y CORO	19179	A 980	December 30, 1910	I'LL CHANGE THE THORNS TO ROSES WILL OAKLAND
19145		December 2, 1910	EILEEN ALANNAH PHILLIP STORM	19180	A 978	January 3, 1911	PUT YOUR ARMS AROUND ME HONEY COLLINS & HARLAN
19146		December 5, 1910	ALIYA SATYBALA DEVI	19181	A 976	January 3, 1911	ON MOBILE BAY CAMPELL & BURR
19147		December 5, 1910	THUMRI SATYBALA DEVI	19182	A 975	January 4, 1911	FOR YOUR SAKE REED MILLER
19148		December 5, 1910	KAFI TAPPA SATYBALA DEVI	19183	A 981	January 4, 1911	COME INTO THE GARDEN, MAUD REED MILLER
19149	A 972	December 6, 1910	THE SMILER VESS L. OSSMAN	19184	E 714	January 5, 1911	TILL NORDEN JUHO KOSKELO
19150	A 978	December 6, 1910	MOTHER'S CHILE ARTHUR COLLINS	19185	E 715	January 5, 1911	STJERNAN JUHO KOSKELO
19151	A 965 A 1025 5034-C 7025-V 183-H	December 7, 1910	NATIONAL EMBLEM MARCH PRINCE'S BAND	19186	E 716	January 5, 1911	ALIT UNDER HIMMELNS FASTE JUHO KOSKELO
19152	A 966 A 1025 183-H	December 7, 1910	WASHINGTON GRAYS MARCH PRINCE'S BAND	19187	E 717	January 5, 1911	SOLITAS POIKA JUHO KOSKELO
19153	A 961	December 7, 1910	I SURRENDER ALL DAISY TAPLEY & CARROLL CLARK	19188	E 718	January 5, 1911	WASAN MARSSI JUHO KOSKELO
19154	A 960 A 3011	December 8, 1910	"THE BUTTERFLY" MORCEAU CHARACTERISTIC MARSHALL P. LUFKY & THOMAS HUGHES (Flute and Clarinet)	19189	E 719	January 5, 1911	OI, MUISTATKO VIELA SEN VERREN JUHO KOSKELO
19155	A 1052	December 8, 1910	HARD TIMES COME AGAIN NO MORE FRANK COOMBS & BRUNSWICK QUARTETTE	19190	A 1114	January 5, 1911	THE LITTLE IRISH GIRL FRANCIS FIRTH
19156	A 1052	December 8, 1910	CHIPPING BELLS OF LONG AGO FRANK COOMBS & BRUNSWICK QUARTETTE	19191		January 5, 1911	CALM AS THE NIGHT FRANCIS FIRTH
19157	E 708	December 12, 1910	ITKEVA HUILU JUHO KOSKELO	19192	A 987	January 5, 1911	BELOW THE MASON-DIXON LINE ARTHUR COLLINS
19158	E 709	December 12, 1910	SOI VIENOSTI MURHEENI SOITTO JUHO KOSKELO	19193	A 992	January 9, 1911	HOLY GHOST WITH LIGHT DIVINE ARTISTS QUARTETTE
				19194		January 9, 1911	A STEIN SONG ARTISTS QUARTETTE

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19195	A 990	January 10, 1911	DAY DREAMS, VISIONS OF BLISS MISS M. MAYEW & HENRY BURR	19230		February 7, 1911	BECAUSE CECIL FANNING
19196	A 989	January 10, 1911	WILL THE ROSES BLOOM IN HEAVEN HENRY BURR	19231	A 1030	February 9, 1911	TO A WILD ROSE GEO. STEHL
19197	A 982	January 10, 1911	HANS UND LIEBE ALEXANDER HEINEMANN	19232	A 996	February 9, 1911	THE COTTAGE BY THE SEA FRANK COOMBS
19198	A 982	January 12, 1911	OCE MODER, ICH WILL EN DING HAN ALEXANDER HEINEMANN	19233	A 996	February 9, 1911	I USED TO BELIEVE IN FAIRIES FRANK COOMBS
19199	A 997	January 12, 1911	THE KISS WALTZ GUIDO GIALDINI	19234	A 993	February 10, 1911	WHEN THE SWALLOWS HOMEWARD FLY WILL OAKLAND
19200	A 997	January 12, 1911	MEIN HERR MARQUIS from DIE FIEDERMAUS GUIDO GIALDINI	19235	A 993	February 10, 1911	POVERTY'S TEARS EBB AND FLOW WILL OAKLAND
19201	A 985	January 12, 1911	HOW PAIR ART THOU COLUMBIA MIXED QUARTETTE	19236	A 1036	February 10, 1911	CONGRESSMAN FILKIN'S HOME-COMING HARLAN
19202	A 1081	January 13, 1911	COME L'AMORE CLAUDE CUNNINGHAM	19237		February 10, 1911	FOUNTAIN FAY from SPRINGMAID MIRIAM CLARK
19203	A 1031	January 13, 1911	THOU'RT LIKE UNTO A LOVELY FLOWER CLAUDE CUNNINGHAM	19238	E 812	February 17, 1911	AL TASHLICHEN HYMAN ADLER
19204	E 830	January 16, 1911	MI LES POS S' ELISMONISA ROYAL GREEK QUARTETTE	19239	E 813	February 17, 1911	WEJITEN L'CHO HYMAN ADLER
19205	E 831	January 16, 1911	PIPPONA ROYAL GREEK QUARTETTE	19240	E 814	February 17, 1911	YOM HACEUPO HYMAN ADLER
19206	E 832	January 16, 1911	SEVASOU TIN AGEAPIN MAU GREEK DUET	19241		February 17, 1911	AL CERRO ANCON-POESIA LEOPOLDO LOPEZ
19207		January 16, 1911	ECHI KAIMOX I THALASSA GREEK TRIO	19242	A 994	February 17, 1911	CANCEL THAT WEDDING MARCH GENE GREENE
19208	E 743	January 17, 1911	DRICK UR DITT GLAS JUHO KOSKELO	19243	A 994	February 17, 1911	KING OF THE BUNGALOOS GENE GREENE
19209	E 749	January 17, 1911	TILL OSTERLAND VILL JAG FARA JUHO KOSKELO	19244	E 813	February 17, 1911	HOT IHR NIT GESHN MEIN MOISHE HYMAN ADLER
19210	E 807	January 17, 1911	KRIST'ALLER DEN FINA JUHO KOSKELO	19245	A 1001	February 28, 1911	DON'T WAKE ME UP I AM DREAMING SAVOY GIRL QUARTETTE
19211	E 808	January 17, 1911	DET GINGO IVA FLICKOR I ROSENDELUND JUHO KOSKELO	19246	A 1001	February 28, 1911	LET ME STAY AND LIVE IN DIXIELAND SAVOY GIRL QUARTETTE
19212	E 809	January 21, 1911	JAG GAR I TUSEN TANKER JUHO KOSKELO	19247	A 995	March 3, 1911	THE OLD JOKES MURRY K. HILL
19213	E 810	January 21, 1911	MORGENSAUNG JUHO KOSKELO	19248	A 995	March 3, 1911	SOME TALKS AND SONGS MURRY K. HILL
19214	A 1006	January 25, 1911	OH TEAT WE TWO WERE MAYING MARY ADELE CASE	19249		March 3, 1911	MISMOR LE DAVID from GOTT, MEWTSCH UND TEUFEL HYMAN ADLER
19215	A 1006	January 25, 1911	THE DANZA MARY ADELE CASE	19250	A 998	March 7, 1911	VIRGINIA LOU HENRY BURR
19216		January 25, 1911	THE HEART OF A SAILOR FREDERICK WHEELER	19251		March 8, 1911	THE FOSARY MISS MARY DESMOND
19217	A 991	January 26, 1911	DECLARATION #5 OF THE BEAUTIFUL MILLERESS QUARTETTE KALTENBORN STRING QUARTETTE	19252		March 8, 1911	I'M WEARING AWA' TO THE LAND O' THE LEAL MISS MARY DESMOND
19218	A 991	January 26, 1911	WINTER TALES (Opus 112) KALTENBORN STRING QUARTETTE	19253	A 999	March 9, 1911	INTERMEZZO ET VALSE LENTE from SYLVIA SUITE PRINCE'S ORCHESTRA
19219	E 814	January 30, 1911	DUS MITZALY KIND HYMAN ADLER	19254	A 999	March 9, 1911	PIZZICATO from SYLVIA SUITE PRINCE'S ORCHESTRA
19220	E 811	January 30, 1911	LIEB MICH IN DIE WILDT IS MEIN HYMAN ADLER and Chorus	19255	A 1002	March 9, 1911	THE LASS FROM COUNTY MAYO WILL OAKLAND
19221	E 811	January 30, 1911	SHADES HOMES HYMAN ADLER and Chorus	19256	A 1002	March 9, 1911	YOU CAN'T MAKE ME STOP LOVING YOU WILL OAKLAND
19222	E 812	January 30, 1911	KADISH HYMAN ADLER and Chorus	19257	A 1005	March 10, 1911	THE MISSISSIPPI DIPPY DIP COLLINS and HARLAN
19223	A 988	February 1, 1911	EMMALINA THE COLUMBIA QUARTETTE	19258	A 1000	March 10, 1911	I'M LOOKING FOR A NICE YOUNG FELLOW WHO IS LOOKING FOR A NICE YOUNG GIRL MISS ADA JONES and BRUNSWICK QUARTETTE
19224	A 987	February 1, 1911	REUBEN RAG COLLINS and HARLAN	19259	A 998	March 10, 1911	BUT THAT WAS BEFORE I MET YOU MISS ADA JONES and WALTER VAN BRUNT
19225		February 3, 1911	LAST ROSE OF SUMMER CHARLES SCHUETZE	19260	A 1000	March 14, 1911	ALAMO RAG COLUMBIA QUARTETTE
19226	A 989	February 7, 1911	ALL ABOARD FOR BLANKET BAY ADA JONES	19261	A 1018	March 14, 1911	CONCERT MAZURKA MISS GENEVIEVE WARNER
19227	A 988	February 7, 1911	IT'S GOT TO BE SOMEONE I LOVE ADA JONES and WALTER VAN BRUNT	19262		March 14, 1911	SPRING SONG MISS GENEVIEVE WARNER
19228	A 1019	February 7, 1911	VIRA ARTISTS' QUARTETTE	19263		March 18, 1911	SUNSHINE AND RAIN MARY ADELE CASE
19229	A 992	February 7, 1911	PRAYER OF THANKSGIVING ARTISTS' QUARTETTE	19264		March 23, 1911	DAMRU (Vina Solo) SATYBALA DEVI
				19265		March 23, 1911	BRACHAVI SATYBALA DEVI

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist	Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19266		March 23, 1911	TILAK - KAMOD SATYBALA DEVI	19302	A 1079	April 17, 1911	STIEFELPUTZER MARCH GUIDO GIALDINI
19267	A 1008	April 8, 1911	FAIRY MOON COLUMBIA QUARTETTE	19303	A 1036	April 20, 1911	THE OLD TIME STREET FAKIR HARLAN & PORTER
19268	A 1009	April 7, 1911	BY THE DEAR OLD RIVER RHINE BURR and CAMPBELL	19304	S 4	April 20, 1911	APRILE RAMON BLANCHART
19269	A 1007	April 7, 1911	ONLY A PANSY BLOSSOM WILL OAKLAND	19305	S 2	April 20, 1911	SALIDA DE CAMPANONE RAMON BLANCHART
19270	A 1007	April 7, 1911	IT'S A LONG WAY BACK TO DEAR OLD MOTHER'S KNEE WILL OAKLAND	19306	S 2	April 20, 1911	EL JURAMENTO - DUO DEL PIANO SENORA AMELIA VERGERI Y RAMON BLANCHART
19271		April 7, 1911	SWEET AND LOW FRANK COOMBS	19307		April 20, 1911	PEPE GALLARDO - DUO DE REMEDIOS Y PEPE SENORA AMELIA VERGERI Y RAMON BLANCHART
19272	A 1008	April 7, 1911	MY BEAUTIFUL LADY from THE PINK LAMY IDELLA A PATTERSON	19308	A 1017	April 25, 1911	I'LL AWAIT MY LOVE WILL OAKLAND
19273	A 1010	April 10, 1911	IN THE LAND OF HARMONY ARTHUR COLLINS	19309	A 1017	April 25, 1911	WE'RE GROWING OLD TOGETHER WILL OAKLAND
19274	A 1011	April 11, 1911	FATHER WAS OUT MURRY K. HILL	19310	A 1056	April 26, 1911	CAN'T YOU TAKE IT BACK AND CHANGE IT FOR A BOY BYRON G. EARLAN
19275	A 1011	April 11, 1911	DISCOURSE ON THE TRUSTS MURRY K. HILL	19311	A 1019	April 26, 1911	STARS OF THE SUMMER NIGHT ARTISTS QUARTETTE
19276		April 11, 1911	CONFUBIAL BLISS MURRY K. HILL	19312	A 1097	April 26, 1911	HARK, HARK MY SOUL ARTISTS QUARTETTE

(TO BE CONTINUED)

19277	A 1004	March 29, 1911	DE MOLAY COMMANDERY-MARCH PRINCE'S BAND
19278	A 1004	March 29, 1911	A JOLLY GOOD FELLOW PRINCE'S BAND
19279	A 1020	March 29, 1911	RAKOCZY MARCH PRINCE'S BAND
19280	A 1005	March 31, 1911	STEAMBOAT BILL ARTHUR COLLINS
19281	A 1009	April 4, 1911	JUNE from THE NEW-PECKS COLUMBIA QUARTETTE
19282	S 1	April 4, 1911	LOS OJOS NEGROS RAMON BLANCHART
19283	S 9	April 4, 1911	LA PARTIDA RAMON BLANCHART
19284	A 1010	April 5, 1911	ALL ALONE ADA JONES and WALTER VAN BRUNT
19285	S 8	April 5, 1911	CUBA HERMOSA RAMON BLANCHART
19286	S 7	April 5, 1911	LA MAITILLA RAMON BLANCHART
19287	S 6	April 5, 1911	A UNA MORENA RAMON BLANCHART
19288	S 6	April 6, 1911	ANYORANSA (Canso Catalana) RAMON BLANCHART
19289	S 9	April 6, 1911	LA SERRANA RAMON BLANCHART
19290	S 5	April 6, 1911	EL CAMPO DEL PRESIDARIO RAMON BLANCHART
19291	S 2	February 11, 1911	RECUERDOS DE ARAGON RAMON BLANCHART
19292	S 8	February 11, 1911	PESARES RAMON BLANCHART
19293	S 7	February 11, 1911	MI PATRIA RAMON BLANCHART
19294	S 3	April 13, 1911	LAS ELIAS DE EVA RAMON BLANCHART
19295	S 10	April 14, 1911	EL GRUMETE RAMON BLANCHART
19296	A 1026	April 14, 1911	WALTZ from LA TAVIATA GIALDINI
19297	A 1026	April 14, 1911	AMOREUSE VALSE GIALDINI
19298	S 1	April 17, 1911	EL JURAMENTO DUO SENORA VERGERI y RAMON BLANCHART
19299	S 4	April 17, 1911	LA VIUDA ALEGRO-VALS SENORA VERGERI y RAMON BLANCHART
19300	S 3	April 17, 1911	LA MASCOTA - DUO DE LOS PAVOS SENORA VERGERI y RAMON BLANCHART
19301	A 1079	April 17, 1911	FASCINATION WALTZ GUIDO GIALDINI

PLAZA

8122 through 8178)
CARL KENDZIORIA
5000 Series (cont'd)
Given are Masters, tune titles, artist credits and dates.. Listing began in 36, July 1961

8122-The Rose You Gave To Me	-Adrian Schubert's Salon O.-8/7/28
8123-I Can't Give You Anything But Love	-Bill Haid's Cubs (Imperial Dance Orchestra)-no date
(Note: This is a renumbering of Cameo mx 3166 - Ca 8234 as by Sam Lanin)	
8124-Dream House	-Hollywood Dance Orchestra -no date
(Note: This is a renumbering of Cameo mx 3249 - Ca 8285 as by Bob Haring)	
8125-Angela Mia (My Angel)	-Harold Lambert -8/8/28
8126-Someone Left Me Mighty Lonesome	-Harold Lambert -8/8/28
8127-So Lonely	-Harold Lambert -8/8/28
8128-Naomi Of Aloha Land	-Kula's Hawaiians -8/9/28
8129-I'm Going Back To Waikiki	-Kula's Hawaiians -8/9/28
8130-Hawaiian Bluebird	-Kula's Hawaiians -8/9/28
8131-What's You Gonna Do When The World's On Fire	-Dixie Jubilee Singers -8/9/28
8132-I Ain't Gonna Study War No More	-Dixie Jubilee Singers -8/9/28
8133-Ezekiel Saw The Wheel In The Middle Of The Air	-Dixie Jubilee Singers -8/9/28
8134-Give Me That Old Time Religion	-Dixie Jubilee Singers -8/9/28
8135-Just Like A Melody Out Of The Sky	-Eddie Lewis & His -8/10/28
8136-Your Smile	-Tropical Serenaders -8/10/28
8137-King For A Day	-George Beaver -8/13/28
8138-Will You Love Me In December As You Do In May	-George Beaver -8/13/28
8139-They Can't Take You Away (From Me Now)	-George Beaver -8/13/28
8140-I Love To Ride A Camel (And Go Bumpity, Bumpity, Bump)	-Billy James' Orchestra -8/14/28
8141-Say My Tennessee	-Billy James' Orchestra -8/14/28
8142-Don't Send Your Wifey To The Country	-Billy James' Orchestra -8/14/28
8143-Hail! Hail! The Gang's All Here	-Four Grenadiers -8/17/28
8144-Sidewalks Of New York	-Four Grenadiers -8/17/28
8145-Memories Of France	-Dixie Marimba Players -8/17/28
8146-Mr. Hoover And Mr. Smith	-Billy Jones-Ernest Hare -8/14/28
8147-Anything You Say	-Billy Jones-Ernest Hare -8/14/28
8148-Cool Papa(You Better Warm Up)	-Mendello & His 5 Gee Gees -8/15/28
8149-Sunday Afternoon	-Mendello & His 5 Gee Gees -8/15/28
8150-High Hattin' Hattie	-Mendello & His 5 Gee Gees -8/15/28
8151-Evening Star(Help Me Find My Man)	-Lou Gold & Orchestra -8/18/28
8152-Half Way To Heaven	-Lou Gold & Orchestra -8/18/28
8153-Someday, Somewhere (We'll Meet Again)	-Dixie Marimba Players -8/17/28
8154-Jeannine (I Dream Of Lilac Time)	(Remade 9/19/28)
8155-Dusky Stevedore	-Dixie Marimba Players -8/17/28
8156-What-Cha-Call 'Em Blues	-Joe Candullo & Orchestra -8/17/28
8157-When Sweet Susie Goes Steppin' By	-Joe Candullo & Orchestra -8/17/28
8158-The Bird Song(If You Want To See A Cuckoo)	-Joe Candullo & Orchestra -8/17/28
8159-Someone Left Me Mighty Lonesome	-Billy James' Orchestra -8/28/28
8160-It All Was Too Good To Be True	-Billy James' Orchestra -8/28/28
8161-Treasure Untold	-Frankie Wallace & Nov. Acc.-8/29/28
8162-If Brother Jack Were Here	-Frankie Wallace & His Gui.-8/29/28
8163-I Thought	-Rev. R. McFryar & Cong. -8/29/28
8164-Watch With Me	-Rev. R. McFryar & Cong. -8/29/28
8165-If Your Heart Is Right Give Me Your Hand	-Rev. R. McFryar & Cong. -8/29/28
8166-In The Valley Of Dry Bones	-Rev. R. McFryar & Cong. -8/29/28
8167-I'm Sorry Sally	-Ernie Golden & His Orch. -8/30/28
8168-All Of The Time	(Remade 9/14/28)
8169-Flower Of Love	-Ernie Golden & His Orch. -8/30/28
8170-Little Bit Of A Town	(Remade 9/14/28)
8171-They Don't Come Better Than	-Billy James' Orchestra -9/4/28
8172-So Lonely	-Billy James' Orchestra -9/4/28
8173-Any Way	-Billy James' Orchestra -9/4/28
8174-Where The Blue Bird Builds Its Nest	-Nathan Glantz & His Orch. -9/5/28
8175-I Always Knew	-Nathan Glantz & His Orch. -9/5/28
8176-Roses Of Yesterday	-Imperial Dance Orchestra -9/6/28
8177-Revenge	-Hollywood Dance Orchestra -9/6/28
8178-Neapolitan Nights	-Hollywood Dance Orchestra -9/6/28

(TO BE CONTINUED)

DISCO-ING IN GEORGE BLACKER

Canadian Brunswick

I guess the best way I can open the proceedings this time around is to say a big, beautiful "Thanks" to Alex Robertson of Pointe Claire, P.Q., Canada, who has done yeoman's work in digging out information on the Canadian Brunswick vertical-cut series. Had he not done so, I couldn't have written this column.

Before he sent me his listings, I had only about five BrC listings in my files; now I have almost 90. Most of these are incomplete listings, as they were copied from ads in trade journals; such being the case, he was unable to provide master numbers or composer credits (which I like to include on my research file cards along with everything else). Even so, the data has been useful, and I'm very grateful indeed.

On the basis of what I have been able to discover and deduce thus far, it appears that Brunswick began re-leasing vertical-cut records in Canada sometime in the mid-teens, and continued to do so till at least 1918. The lowest catalog number I've documented so far is 5001 (a good beginning), the highest 15263. Note that five-digit number; it is NOT a typographical error. Similar five-digit numbers kept cropping up in his listings, and Mr. Robertson was at a loss to explain them. According to what he read, all such records were priced at \$1.65 each, instead of the regular price of \$1.00. A submission to Mr. Robertson from a Dutch collector provided the key to the puzzle. Mr. E.J.W. Spronk described his copy of 15263 as having a red and white label. Belatedly, a light flashed on in my feeble mind. I checked back through my files and re-examined the titles of the five-digit numbers, and my suspicion was confirmed. Sure enough, all of them were concert songs or light classical material. It appears, therefore, that when BrC wanted to release something of that nature, they just put a "1" in front of the next available 5000's catalog number, stuck a red label on it and hiked the price 65 cents. Neat-O! Certain it is that I have yet to hear of a green- or black-label issue numbered 5263, nor have I found any similar dual release of any other 15000's/5000's series records. I must also admit, however, that I haven't many 15000's listings, either, so I won't be surprised at anything that happens.

I was a bit puzzled for a time by one thing: Mr. Robertson turned up a few instances of two different couplings on one catalog number. A bit later, he found that the alternate couplings were lateral discs, and were listed at least two or three years later than the verticals. I couldn't find these in my 1922 and 1925 Brunswick catalogs, but a more recent check of a 1925 dealers' numerical list at the Yale University Library showed that they were indeed lateral releases -- on the 5000's-series "lavender-label" discs. End of mystery. My thanks to Yale University Library and Richard Warren for solving that one.

The question arises (in my mind, at least) whether any of the BrC releases were derived from Rex or any other American vertical producer. I cannot make any positive statements here, as I have too few master numbers to compare with Rex or other U.S. issues. On the basis of what few I DO have, however, I am inclined to suspect they were not, but I'm not betting the rent money on it. I am certain that wherever I have BrC and Rex or Phono-Cut issues bearing the same catalog number, they have always been different. The following BrC issues have been different from Rex:

5081 5102 *5120 5123 5126 *5177 5193 5229 5230 5244
*(differs from Phono-Cut, too)

The following are different from their Phono-Cut counterparts bearing the same catalog number:

5001 5168 5169 5173 5187 5189 5211, 5219 5224

These conflicts are so numerous and consistent that I cannot believe there was any interlocking of catalog numbers after the style, say, of Rex and Keen-O-Phone, Rex and Rishell or Rex and Playerphone.

So there you have it: the total extent of my knowledge and guesswork, more or less educated, about Canadian Brunswick vertical discs. I'd appreciate it if

(continued on page 15)

Music-KLEE Speaking!

by Joe Klee

EARL "FATHA" HINES

Very few, if any, jazz musicians can boast as long and productive and excellent a career as Earl "Fatha" Hines. Hines has been a professional jazz musician since 1918. He made his first recordings under his own name for QRS in 1928. By 1929 he recorded with his own big band for Victor. That band included George Mitchell, Cecil Irwin and Hayes Alvis among others. During the early and mid thirties Earl Hines' band included the likes of Omer Simeon and Darnell Howard and recorded for Columbia, Decca and Vocalion before coming back to roost at the Victor company where Hines became a mainstay of their 35¢ Bluebird label. Today's Bluebirds are reissue LPs in double sets. They sell for something in excess of 35¢ but they include no less than 35 sides of the magnificent sides the Hines band made for Bluebird from 1939 to 1942 and two sides by a later band from 1945.

This band includes such giants as Omer Simeon, Budd Johnson, Scoops Carey, Walter Fuller, Shorty McConnell, John Ewing, Alvin Burroughs and a singer named Billy Eckstine. This was also the band that produced the greatest number of hit sellers for "Fatha." They included "Boogie Woogie On The Saint Louis Blues," "You Can Depend On Me," "Tantalizing A Cuban," "Jelly Jelly," "Windy City Jive" and "Stormy Monday." All these hits are included plus a few like "Piano Man" that didn't catch fire but were great records anyway. This was the band that the local Chicago radio stations used to pick up on those dance band remotes from the Grand Terrace Ballroom, and a lot of us young white music fans growing up in the suburbs got our first real taste of black big band jazz from those broadcasts.

There was one particularly noteworthy recording session (2/13/40) which produced not only Hines' biggest moneymaker "Boogie Woogie On the Saint Louis Blues" and its reverse "Number 19" but a new version of Hines' theme "Deep Forest." The only side from that session not included in this reissue was "My Heart Beats For You," the first Billy Eckstine vocal with the Hines band. It wasn't until about a year later that Mr. B's vocals began to dominate the sound of the Hines band. AFTER "Jelly Jelly" and a few other Eckstine hits there were vocals on more than half of Hines' recordings. Only eight of these vocals (including the questionable band glee club on "Piano Man") appear on these two LPs showing the importance that reissue man Frank Driggs places on the instrumental quality of this band.

If I'm permitted favorites, and it's not easy to choose among such delights, I'd pick "Grand Terrace Shuffle," "Piano Man," "Boogie Woogie On The Saint Louis Blues" and "Tantalizing A Cuban." As for soloists there's certainly a lot to admire in men such as clarinetist Omer Simeon, saxophonist Budd Johnson and "Fatha" himself at the piano.

I can certainly understand why "Jelly Jelly" belongs in any Hines collection but given one example of Eckstine's blues delivery I think we might have been spared "Stormy Monday" in favor of one of Mr. B's ballads. My favorite happens to be "Skylark." Also I could have done without the 1945 Hines band. It certainly was no way as exciting as the band of the earlier tracks. There had been a band inbetween these two which included Dizzy Gillespie, Charlie Parker and Sarah Vaughan but that was during the recording ban, so no commercially available recordings were made.

I'm not going to try and sell anybody on the idea that this was the greatest Hines recorded. Not with the evidence of his work with Louis Armstrong and his QRS solos. I'm not even sure this was the best band Hines ever fronted. The 1932 band that recorded for Columbia (and their affiliates) was certainly in the running for that. I'm not even going to tell you that is a representative sample of the sides Hines made for Bluebird between '39 and '42. Frank Driggs has cleaned away most of the commercial sides that the band was forced and left only the golden harvest. What this really is amounts to the most important recordings by an important band.

During "Boogie Woogie On The Saint Louis Blues" and exuberant George Dixon exhorts "play till 1951." Here it is 1975 and "Fatha's" still playin' it.

MEMORABILIA SOURCE SPOTS

WALTER C. ALLEN

Part 4 (cont'd from issue 134)

In the last 15 years WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR.

C. WESLEY JOHNSON band

NY - Ryan's - fall 1926
4 pcs (Negro unit)
-Orch World, II:1, 9/26, p.22

JAMES JOHNSON

C. A. MATSON Office sent James Johnson and entertainers to St. Johns, Newfoundland.
Orch. World, 7-8/25, p. 12

ART LANDRY'S Call of the North Orchestra

Texas State Fair; fall 1923
cornet - Skid Owens
clt/sax - Carl Gauper
clt/sax/oboe - A.D. Sorum
15 men in all
- BILLBOARD, Oct. 20, 1923, p. 50

SAM LANIN and his Roseland Orchestra

Concert at Hippodrome, NY, April 28, 1924.
tpts - Michael Mosielo, Jules Levy
tbn - Wilfred Mole
saxes - Larry Abbott, Maurice Dickson, Marle Johnston
vln - Jake Lube
pno - Harry Perrella
bjo - Toots Calucci
tuba - William Short
drums - Sidney Wishnuff
first opened Roseland with 6 men.
- BILLBOARD, May 10, 1924.

BOBBY LEE AND HIS COTTON PICKERS

at Cinderella Inn, Philadelphia - advt
- Orch World, I:2, 7-8/25

SAMMIE LEWIS BAMVILLE Syncopators

on tour
Gennett recording stars.
Band includes Edwin Swazey, manager and cornet (a later issue says drums! was this the Ed Swayzee later with Morton?); Sam Davis, piano.
- Chi. Defender, 12/20/24, 2/14/25 et al.

ENOCH LIGHT & BLUE JAY ORCH.

NY - Roseland Ballroom, week of Apr. 4, 1926.
tp - Charles McElfresh, Roger Connant
tb - Miles Tyler
sx - Jack Scherr, Marion Carle, Bern Cohen
p - Carl Lausch; Robt van Horn
vln/dir - Enoch Light bj - Jack Connant
tu - Warfield Eller d - Sydney Blumberg
all John Hopkins students.
- Orch World, I:9, 5/26, p. 11

MARIE LUCAS band - with GET HAPPY company

on tour, vodvil - fall 1923
George Scott
A. R. Pool
Clifford Jones
Homer Hobson (tpt?)
Marie Lucas (pno?)
Will H. Benbow, producer; Beulah Benbow, in cast.
- BILLBOARD, Sept. 15, 1923

(continued on page 14)

Memorabilia Source Spots (cont'd)

LUCKY BOY MINSTRELS band

fall 1923
includes Peter Briggs, tuba and sax.
- photo BILLBOARD, Nov 17, 1923

ABE LYMAN'S CALIFORNIA ORCH.

at Hotel Astor, NY - June 1924
tpt - Howard Fenimore, Ray Lopez
tbn - Fred Martin
sax - James Welton, H. L. Keys, Al Baker
vlms - John Schomberger, Charles Kaley
piano - Gus Arnheim
banjo - Charles Pierce
bass - J. Garcia
director - Abe Lyman (he played drums)
- BILLBOARD, June 24, 1924.

HARVEY MARBURGER & ORCHESTRA

NY - Roseland Ballroom
Sun. Feb. 7, 1926, to May 1.
tp - Andrew Peters, Fred Schneider
tb - Earl Jackson
sx - Marlin Kachel, Don Bittenbender
p/arr - Roy Rober
bj/haw gtr - Harvey Marburger
b - Henry Zacardi
d - John Jackson
- ref, advt Orch World, I:7, 1/31/26, p 7 & 13;
HM a hit at Roseland, 9 men. OW, 5/26, p 10

MATSON'S CRITERION ORCHESTRA

Dreamland ballroom, N. Y.
Rudy Jackson, saxophone
CHI DEF. Jan. 24, 1925.

MERITT Records

Winston Holmes of Holmes Music Co., Kansas City, has cut first records there: Paul Banks Kansas Trio, with Lena and Sylvester Kimbrough. Paul Banks, piano & leader; Clifford Banks, clarinet; Simon Hoe, violin.
- Chi. DEFENDER, Jan 10, 1925
- Above record on "Merit" 2201, advt. in Defender, March 21, 1925; Mfd. Winston Holmes Music Co., 1704 (or 1764?) East 18th St., Kansas City, Mo.
Price: 75c.

(JELLY ROLL MORTON)

RIALTO MUSIC HOUSE, 330 S. State St., Chicago.
'Special Genuine 75c Record, For Only 33c.'
'Fred Collins sings and Backbone Elleson says he blows the rawest, hottest solid silver Jazz Kazoo ever blew... I Never Miss the Sunshine when There's Moonshine Around.
Reverse - "London Blues with Jelly Roll Morton on his STOOL at the Piano."
- Quoted from advts in Chi DEFENDER, Oct. 11, 1924 (and for only about 2 or 3 weeks thereafter.)

KING OLIVER and his orch.

Chicago - Plantation Cafe
ref. "Joe Oliver a Chicago Hit." conducts, and is one of best & most versatile cornet players. Has just completed 4 months road tour.
Orch. World, I:3, 9/25, p. 7
- Advts - Orch World, I:3, I:4, p. 16, I:5 p. 19; I:7 (1/26) p. 23; I:8; I:9 (5/26); II:3 (12/26) p. 10 - composer of Snag It; II:5, 3/27 p. 23; II:6, 4/27, p. 19. No more ads in 1927.

OMER - HICKS ORCHESTRA

NY - Roseland - "recently"
tp - William Davison, John Vance
tb - Don Ayres
sx - Paul Omer, Wm Redmand, Garland Hudson
vln/dir - Art Hicks
p - Curtis Beneleit
b - Robert Downing
bj - Herb Schoeflin
d - Cecil Walden
- Orch. World, I:8, 2/28/26, p. 14
(Ed. LK note: Wm. Davison is our "Wild Bill")

GLENN OSWALD'S GREATER SERENADERS

Portland, Oregon - March 1924.
tpt - Claude Burch; tpt/sax - LeRoy Maude
tbn - Martin King
sax/clt - Farrell Olds; sax/violin - Delmar Porter
piano - Wayne Allen
banjo - Ed Mann
bass - Thomas Curtis
drums - William Weber
- BILLBOARD, March 22, 1924.

W. BENTON OVERSTREET

songwriter; now director of Benbow Get Happy company.
(a vodvil troupe)
- Chi. DEFENDER, Jan. 10, 1925

DUNCAN MAYERS' TIGERS

NY - Remy's Dancing School - fall 1926

co - Julio Arjona
sax - Ernest Bullock
p/dir - Duncan Mayers
bj - Leroy Harris
d - George Finlay

- Orch. world, II:2, p. 9
(Ed. LK note - later grew into Charleston and Savoy Bearcats)

HAROLD OXLEY AND HIS ENTERTAINERS

on tour, 1923
tpt - Dutch Wendt
tbn/tuba - Cecil Crafts
sax/clt - Clem Henkel, Tick Beeber
pno/arr - Charles Storm
bjo/vln - Pat Berryman
dms/chimes - Jim Purcell
vln/dir - Harold Oxley
- BILLBOARD, Dec. 15, 1923, p. 99

HAROLD OXLEY'S ENTERTAINERS

Now enlarged to eleven men. New men are:
Glen Coleman, tpt; Van Scoycoe, tbn; F. Leader, sax.
- BILLBOARD, Feb. 2, 1924.

EDDIE PEABODY AND HIS ORCH.

fall 1925
tpt - Cy Gates
tbn - Roy Gleason
sxs - Howard Warren, Tom Howard, Ralph Tomlinson
Bj, strings - Eddie Peabody
BJ (sic) - Jim Maisel
Tu - Van Gatewood
D - Eddie Shebanck
- photo, ref. Orch World I:4, 10/25, p. 18

A.J. PIRON'S NEW ORLEAN ORCHESTRA

- reference in BILLBOARD magazine, 1924.
1/26/24 issue - Piron orch broadcast Jan 11 over WJY.
2/2/24 issue - Piron's orch (a Clarence Williams recording organization - sic!!) playing at a Harlem cabaret.
2/9/24 issue - Piron will be among orks playing at Talking Machine Men's Banquet, April 25, in NY.
May 31 issue - 'New York, May 24 - Piron's New Orleans Jazz Orchestra opened at Roseland Dance Hall, where it is playing opposite a Sam Lanin orchestra of seven pieces. Mal Hallett and His Orchestra closed at the ballroom in order to play a summer engagement at Lawrenceville, Mass., where Hallett owns a dance project of his own."
6/21/24 issue - Piron a hit at Roseland. Booked by Clarence Williams office.

NEW PLANTATION ROOM CAST.

"The show that has replaced the 'Plantation Room Revue' that recently sailed for Europe has been installed at the Broadway place under the direction of Willie Tyler, a musical director with a national reputation and who was one of the team of Jordon and Tyler. Will Vodery, before sailing, assembled for Mr. Tyler one of those exceptional ten-men orchestras."
BILLBOARD, May 19, 1923, p. 52

'The "Plantation Room Revue" has moved its second edition from the familiar spot at 50th street and Broadway to the Pavilion Royal on Merrick Road, Long Island, for the summer. Hamtree Harrington and Cora Green are featuring the production."
- BILLBOARD, June 30, 1923, p. 53.

MA RAINEY

on tour
band includes - D.C. Nelson, cornet; Al Wynn, tbn; Thomas Dorsey, piano; Gabe Washington, drums.
At Temple Theater, Cleveland.
Chi. DEFENDER, Dec. 20, 1924

Dorsey piano with Ma R. Now in Nashville, Bijou Th.
DEFENDER, Sept. ?, 1924

From Birmingham, Ala., now in NYC, doing some recording.
DEFENDER, Oct. 18, 1924.

band, w/Dorsey, now in Pittsburgh, Lincoln Theatre
DEFENDER, Nov. 1, 1924.

Back in Chi. after 5 mos. on road.
DEFENDER, Jan. 17, 1925.

ROY REYNOLDS AND HIS ORCHESTRA

NY * Strand Roof - fall 1926
tp - Elmer Chambers
tb - John Edwards
sx - Bobby Sands, Tom Hodges
pf - Arthur Gibbs
bj - Paul Burnett
tu - Del Thomas
dm - Edward Howe
vln/dir - Roy E. Reynolds. new band.
-Orch World II:2, p. 18
by next month, Gibbs had own orch.

RILEY'S ORCHESTRA

Cincinnati, 1923
tpt - Ralph Hayes
tbn - Adiel Hofherr
sax/clt - Gene Wood; sax - Ray Shonfield
pno - Harry Hoover
bjo/vln - Ted Bunsold
tuba - Jim Riley
dms - Harry Everist
- BILLBOARD, Dec. 1, 1923
(Ed. LK note - Riley did record for Gennett)

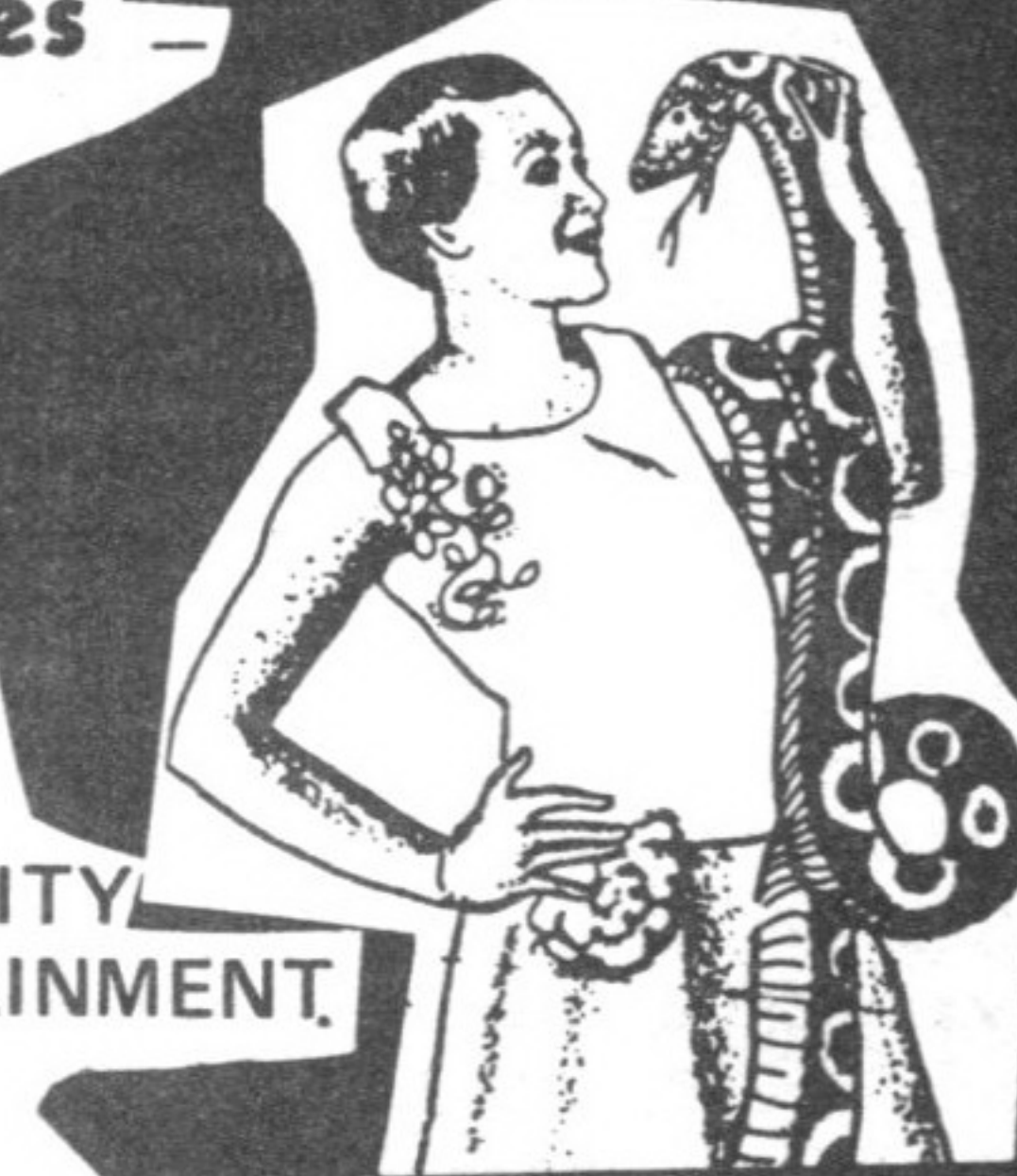
(to be continued)

News ★ Blues

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Send for free catalog. (11205)USA

TEX by D.Toborg RITTER

CONTINUING RESEARCH** See 108 109 11 113/4 115
119/20 122 124 125/6 127 129/30 131 132 134

Collectors of Vintage Country Music recordings in general and Tex Ritter fans in particular will be heartened to know that GERMAN DECCA HAS PACKAGED AND RELEASED THE EARLY AMERICAN DECCAS BY RITTER IN A MAGNIFICENT 2 RECORD SET. This album shows not only how the early Ritter voice and style were to develop but has examples of the Ritter technique never utilized in his later Capitol records. In the ballad "Arizona Days" for example TR actually croons the words "...love and romance...". In "Out On The Lone Prairie" we see the only example of TR's yodel on records. The falsetto which ends "Sundown On The Prairie" would have made John McCormack envious. If there is anything stylewise missing in this album it is the absence of any Recitations which TR would not begin to utilize until 1948 when he recorded "Deck Of Cards".

The transfer from 78 RPM to LP is beautiful. There is very little of the background noise which so often faults LP reissues. The only noticeable annoyance I found was the inferior quality of "My Sweet Chiquita", the only unissued Decca which is represented here by the sound track recording from "Song Of The Gringo". Hopefully a better dubbing of this can be found should MCA decide on an American release. There are also some errors in the technical information which accompanies the title listings on the back of the jacket. Mention is made that "Thirty Three Years In Prison"/"I'm A Do Right Cowboy" had a US release number of De 5712 when it was actually De 5112. They also list the Australian release of "Sing, Cowboy, Sing" as X-1398 the same as "Ride, Ride, Ride" when it was actually X-1389. The recordings did not back each other when released as 78s. Mention is also made that the recordings were originally made in New York and California. The 60,000 series was recorded in Chicago. For "Bill The Bar Fly" they list the Champion release number Ch 45191. This also had a Decca release number De 5305. "Sundown On The Prairie" becomes "Sundown Of The Prairie". Minor points for a magnificent release.

MCA CORAL COPS 7882-D/1-2 (6.28334 DP)

TEX RITTER - THE SINGING COWBOY -
30 EARLY SONGS 1935-1939

Sam Hall
Get Along Little Dogies
Thirty Three Years In Prison
Lady Killin' Cowboy
I'm A Do Right Cowboy
Bill The Bar Fly
Nobody's Darling But Mine

My Brown Eyed Texas Rose
(Take Me Back To My) Boots And Saddles
The Oregon Trail
Answer To Nobody's Darling But Mine
A Melody From The Sky
The Hills Of Old Wyomin'
We'll Rest At The End Of The Trail

High, Wide And Handsome
Headin' For The Rio Grande
Out On The Lone Prairie
Arizona Days
My Sweet Chiquita
Jailhouse Lament
(I'm) Hittin' The Trail
I'm A Natural Born Cowboy

Ride, Ride, Ride
Ridin' Down The Trail To Albuquerque
Sing, Cowboy, Sing
Down The Colorado Trail
*When It's Lamplightin' Time In The Valley
*Singin' In The Saddle
*Sundown On The Prairie
*Ai Viva Tequila

(*with the Sons Of The Pioneers)

FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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RITTER (continued)

There is a question about these old Deccas which has recently arisen. The last 4 cuts are supposedly with the Sons Of The Pioneers. Recently, however, people who have the actual 78s have let us know that they are listed as "The Texans" on the labels. It is our belief that the Pioneers either "moonlighted" these cuts or that only some members of the group were present and so could not be identified as "The Sons Of The Pioneers". If there is anybody out there who can shed some light on this please let us know.

The recordings are in chronological order as to recording date. These dates as well as the master numbers can be found in RR 115. There is no word at this time whether MCA will issue a domestic recording of this album. I have received reports that collectors are paying upwards of \$35 in the States for German copies. Those who are interested in a domestic release are requested to make their wishes known to:

Lee Armstrong
MCA
100 Universal City Plaza
Universal City, California 91608

TR. Transcriptions addenda will follow in forthcoming issue. All correspondence to D. Toborg, 60-25 69th Place, Maspeth, N.Y. 11378.

DISCO-ING IN (cont) Canadian Brunswick

anyone who has any of the records on which I lack full data (masters, etc.) would send me anything he has. New listings, too, are very welcome. All of it would be in furtherance of the CAUSE! To save "RecRes" the bother of forwarding mail, write directly to me at 48 Foote Street, Cheshire, Conn. - 06410.

The following is a list of all the BrG releases in my files as of 5-22-75 when I wrote this column. In the reverse of the procedure I followed before, I am placing an asterisk after those records on which I have at least the master numbers. All others are lacking practically everything: masters, composer credits and side designations. Remember, if you have only one record, it'll help!

5001* 5022* 5038 5081* 5084* 5102 5103 5105 5106
5107 5108* 5116 5117* 5118 5119 5120 5121 5122
5123* 5124 5125 5126 5130 5131 5132 5153* 5168 5169
5170 5171 5172 5173 5174 5175 5176* 5177 5178 5179
5181 5182 5183 5184 5185 5187 5188 5189 5190 5191
5192 5193 5198 5199 5200 5205 5206 5207 5208 5209
5210* 5211 5212 5213 5214 5215 5216 5217 5218 5219
5220 5221 5224 5225 5227 5228 5229 5230 5231 5233
5234 5235 5237 5238* 5239 5242* 5244* 5248 5262
5266-(last minute addition)

P.S.--I've had a sneak preview of Jim Kidd's letter about BrC, in which he mentions a black-&-white BrC label. If my information is correct, this resembles the American Brunswick label of 1921-25, except that the words "Hill and Dale" are printed conspicuously on it. I'd like very much to get a specimen of this label for photographing, and also, for the same purpose, one of the red-label "concert" series. The subject of labels photographs is going to come up in this space in the near future. Watch for it. If I may, I'd like to comment on Lennie Kunstadt's recollection of a less-than 10-inch diameter vertical Brunswick record: I'm not denying the possible existence of such a beast, but is it not at least distantly possible that LK might have seen, however fleetingly, one of those 9-inch vertical-cut Paramounts numbered in the 2000's?

Jim, ol' buddy, if you've got any specimens of those Ontario and York vertical-cuts, I'd like to pose them for the birdie, too!

FILLING IN DISCOGRAPHICALLY

I've just recently got some information on college jazz bands that should tie in nicely with what you've been publishing. For this, I can thank Mr. George B. Moynahan of Darien, Conn., who provided me with it.

First, he gave me the complete personnel of the Original Hot Five, the Harvard jazz band whose photo appears on page 120 of Keepnews and Grauer's "Pictorial History of Jazz". The drummer is Fred Moynahan, trombonist is Brad Gowans, clarinetist Jim Moynahan, trumpeter is Ed Pippette and the pianist Tom Kerr. George has a copy of the original photo, which he showed me. Also, he gave me a copy of a record made by another Harvard U. jazz and dance combo, the Gold Coast Orchestra. It is:

Columbia 81-P

a(W 170140-2)-"Kammenoi-Ostrow" (Rubinstein)

b(W 170141-2)-"My Sweetie Turned Me Down"
(Kahn-Donaldson)

The Gold Coast Orchestra

He did not give me a complete personnel of this group, but did admit that he himself played alto sax (and is audible on a few breaks). The pianist was Charlie Henderson, later a member of Fred Waring's band. He recalled that the sides were cut in New York during the 1925 Christmas vacation period.

I'd now like to turn to more recent years. Some time ago, Dan Mahony gave me a bunch of records, among which was the following:

Okeh 05798

a(WC2924A)-"I Can't Believe that You're in Love with Me"

b(WC2925A)-"I'm Forever Blowing Bubbles"

Georgie Barnes, guitar soloist w. orch. acc.

It appears that the O-prefixed catalog number applied to the record, combined with the label descriptions of both sides as "Novelty Hot Dance" (Instrumental) served to prevent this record from coming to the attention of most jazz collectors, who probably dismissed it unheard as a hillbilly coupling. I can assure you it's nothing of the sort!

--Correspondence to George Blacker, 48 Foote St., Cheshire, Conn. 06410.

Blues ADDENDA RESEARCH and CORRECTIONS

Anthony Rotante - Paul Sheatsley



PEANUT RECORDS (addition to the Detroit BR 17 issue)
As reported by Len Kunstadt

BUDDY LAMP

356 PEANUT 1001 Have Mercy Baby(Billy Ward)
357 " " I'm Coming Home(Mabel Watts)
Orange label, black print, location given as
4050 Middle Belt Road, Inkster Michigan(a Detroit
suburb). Etched in label run-off grooves is
Publishers information: /'Bell Sound'/
356 -Billy Ward Music Company(BMI)
357 -Anita Music & Lloyd & Logan(BMI)
Aural Evidence:
On the uptempo Have Mercy Baby Buddy Lamp's hot
gravel voice blues shouting dominates the side.
On the reverse I'm Coming Home he reverts to a
more subdued blues voicing in the Sam Cooke mold.
The band accompaniment consists of chording
instruments(no solos) of brass,saxes,guitar,piano,
organ and drums.

MANOR, JAX, GROOVE & RHUMBOOGIE plus DOT 1000 Query!
-from William Davis, Dunbar W.Virginia

MANOR (BR 15)

1005 - mx Let's (E-1264E)/31 (E-1265E)
1046 - I have this listing both S. Churchill and
4 Tunes and S.Churchill and Sentimentalists.
Both identical are Sentimentalists and 4 Tunes,
on Manor! Always same group!
1093 - mx Is It (A1521)/I Understand(A1514)
1116 - S.Churchill & 4 Tunes - mx-All(A1517/Time(A1523).

JAX (BR 16)

On the Jax label I have a 45rpm -We Gave the Drummer
Some/Specks Blues by Specks Williams. These are A-117
and A-118 respectively. Produced by Dave and Vincent
Toma and Frank Leanza. Is this the same label as the
one you discussed? (Ed.note: William! Does this Jax
item have a catalog number?)

GROOVE (BR 9)

0141 - mx Chains(G5JW-0844)/Ooh!(G5JW-0846)
0175 - mx Lone(G5JW-7873)/I'm(G5JW-7874)

RHUMBOOGIE(BR 3)

I have the record you list as 4000. There is no such
number on my copy except M-33-1 on Sail On Boogie and
M-33-2 on I'm Still In Love With You.

DOT 1000 Query?

Finally, a question for you! First, on Dot 1000-Blue
Jack Boogie/Late Hour Blues by The Bluejacks, can you
tell me who the vocalist on Late Hour Blues is, or
if there are any other records by this group. I
really enjoy this record and it is one of my favorite
blues numbers.

DELUXE, FORTUNE, HI-Q, SENSATION, SAMPSON

***Additions and corrections from

Tony Tisovec, Las Vegas Nevada

DELUXE (see RR 129/130)

Deluxe 6154 - KENNY & MOE -So Long I'm Gone(7165)

6189 - ANNIE LAURIE -If You're Lonely(7270)
" " -It's Gonna Come Out(7271)

6192 - JOHNNY GREEN - Green Champagne
" " - The King

6194 - CHANTERS - At My Door (7237)
" " - My Darling (7211)

6200 - CHANTERS - Row Your Boat(7225)
" " - No, No, No (7240)

6201 - VICKI ANDERSON - Nobody Cares

FORTUNE (RR129/130)

101 - RUSS TITUS -Jane(Sweet As Summer Rain
& ARTIE FIELDS-Texas Tess Down Texas
/Way

108 - JOSEPH SUDY - I'll Teach You The Words
/Darling
" " - Senorita Hears the Senor
/Play

143 - TONY KALZMAREK - Hop Sa-Sa Polka
" " - Honeymoon Waltz

170 - ROY HALL - Jealous Love
" " - Going Down The Road

173 - DAVIS SISTERS - Jealous Love
" " - Year After Year

174 - DAVIS SISTERS - Kaw-Liga
" " - Sorrow and Pain

175 - CHUCK HATFIELD
& DAVIS SISTERS- Heartbreak Ahead.
" " - Steel Wool

176 - BOOTS GILBERT
& BOB SYKES - Man Turn Me Loose
" " - Take It Or Leave It

177 - GENE ROWE - Luny Honeymoon
" " - A Memory From The Past

178 - MAY HAWKS - Meet Me Down In Nashville
" " - Wasted Years

180 - BOOTS GILBERT
& BOB SYKES - Fickle Heart
" " - Please Mister Bartender

185 - DAVIS TENNESSEE
KINGS - Third Set Of Tears
" " - Partnership Love Affair

186 - EDDIE JACKSON - Rock & Roll Baby
You Are The One

524 - GEORGE YOUNG - Shakin' (F 80)
- Buggin' (F 81)

528 - GINO PARKS - Just (F 137)
- Last Night (F 138)

563 - DIABLOS - Village Of Love
- Real True Love

823 - BO BO TURNER
& KENNY BURRELL - Rose Of ???
" " - Hornet

833 - FIVE DOLLARS - You Fool (F 100)
- FIVE JETS* - I'm Wanderin' (F 99)
*Mistake at Pressing Plant

839 - ANDRE WILLIAMS - The Greasy (F 129)
- Come On (F 130)

HI-Q (RR129/130)

5028 - DEL VICTORS - Oh Lover (H 71)
" " - Baby Sitter (H 72)

SENSATION (RR 129/130)

4 - TODD RHODES - Toddlin' Boogie
" " - Swoon Boulevard

11 - DON JUAN & JOHNNY BROWN -Two Guitar Blues
" " " - A Long Time 666B

SENSATION (Cont'd)

38 - TODD RHODES - Brenda
- Beulah

SAMPSON (Prosperity Recording Co.,
3419 Hastings, Detroit Michigan
633 - BABY BOY - Taxi Driver (A)
" " - Bad Lover Blues

634 - TEARDROPS - Come Back To Me
" " - Sweet Lovin' Daddio

JUBILEE (A Request for listings!)

Tony would like information on the following
numbers...: 5006 5013 5038 5041 5046 5047 5050
5058 5059 5063 5064 5067 5068 5096
5097 5101 5103 5105 5110 5126 5176
5193 5194 5216 5222 5228 5238 5241

Kindly send all data to TONY TISOVEC,
3900 W. PENNWOOD, LAS VEGAS,NEV 89102

JADE, ARCO (BR 16 & 15 resp.)

from Robert Javors, Brooklyn New York

Jade 203 is credited to NELSON CARSON. It couples
J2097 LOST and J2238 WAITING FOR LOVE. This record
is not listed in Leadbitter & Slaven's discography
or Blues Research#16 which includes the Jade label.

The second odd find I recently acquired is Arco
3002. It is credited to C.W.BAKER Orchestra. It
couples M-13 CHANGIN' BLUES and M-14 HELLO,GOODBYE
BLUES. Both sides are upbeat with vocals. In your
listing of the Arco label in Blues Research 15,
there is NO listing for an ARCO 3000 series. Do
you or your readers know anythingabout C.W. Baker
or about a 3000 series on ARCO!??

RUBY and SUPERDISC

Info. from Bob Healy, Pueblo Colorado

BR#3 - I have Ruby 100 - not blues but country!

"I'm Walking Out/A Little Love Will Go

A Long Long Way" -both composer credits

to Loraine Scott. Artist is WALTER SCOTT

with masters resp.(G8OW-2673/G8OW-2674).

I've had this since 1957 or 1958. Label

address of Ruby was Parkamo Avenue, Hamilton
Ohio.

BR#16 - SUPERDISC addenda;

1004 - MF 10 Cecil Campbell, guitar

1009 - MF 20 E.B.piano; Harold Baker,tmpt.;
Al Norris,guitar; DukeJones,bass
- MF 30

1012 - MF 41 Ralph Smith, vocal

- MF 39

1013 - MF 36

- MF 38

1018 - MF 44

- MF 40

1019 - MF 42

- MF 37

1020 - MF 43

- MF 35

1024 - MF 60

- MF 61

1029 - MF 121

- MF 122

1032 - MF 74

- MF 75

1039 - MF 96

- MF 97

1054 - MF 225

- MF 224

Incidentally, I got all of these about 1950 at
the Super DrugStore, Washington, D.C.. Possibly
recorded in Washington D.C. as Arthur Smith
mentions a then-prominent Disc Jockey on his
Corset Song(SuperDisc 1019) which is about 7th
Street, one of D.C.'s main drags. All my
Superdiscs however list New York addresses.
-Bob Healy...

FIVE CROWNS on FIVE-O-RECORD!!

Query from Bob Einhellig, Lake Geneva Wisconsin.
"Has anyone ever heard or have had this record?
Would like complete statistics.

SUPERDISC # 1004 (BR 16)additional statistics!!
from Ron Kircher, Panama City Florida.

"A" side (MF 13)

"B" side(MF 10)

Guitar Boogie

Beaty Steel Blues

(Arthur Smith)

(Cecil Campbell)

The Rambler Trio

The Tennessee Ramblers

featuring

featuring

Arthur Smith-guitar

Cecil Campbell-guitar